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AFTER TRAMIEL BUYOUT

Retailers Say Atari Not Out Of Woods

By FAYE ZUCKERMAN

LOS ANGELES—Former Commodore Computer chief Jack Tramiel's no-cash-down purchase of Atari Corp. from Warner Communications, Inc. last week sparked a tepid response from electronics stores, while causing home computer software makers to evince optimism about the ailing Silicon Valley firm.

Some electronics stores characterize the Atari line at this point as profitless and are considering dropping the line, according to spokespeople for Sound Warehouse in Texas, Oklahoma's Buttons electronic stores and Pacific Stereo, which has 83 outlets. Because of the highly competitive nature of the low-end computer area, retailers and manufacturers have consistently slashed prices, forcing most retailers to sell low-end systems at cost.

"Both Atari and Commodore are equally guilty of this maneuver," says Armand Phillipi, senior vice president of marketing for Pacific Stereo. "We have been downplaying our computers, hoping the manufactur-

ers will straighten themselves out. We will have to wait and see what happens with Atari."

Tramiel's takeover of Atari was reportedly swift, and in line with his reputation as a shrewd businessman who acts quickly. Upon securing the firm for \$240 million in 10-year and 12-year notes to Warner Communications, Tramiel took an office at Atari's Sunnyvale headquarters, appointed his son Sam president, and asked company executives to reconfirm commitments to Atari.

According to an Atari spokesperson, Tramiel took a "hard line" with management. "Some executives said they would help out during the transition period, but then would like to renegotiate their jobs. Tramiel told them there is no negotiating. Decide right now if you're staying," she reports.

The current head of the computer firm, James Morgan, was relieved of his duties. "He will be taking a vacation and, after that, likely take a position," she reports.

(Continued on page 61)

Two Leading Outlets In Award Blitz

WASHINGTON — Two top-rated outlets, hit-oriented KIIS Los Angeles and urban-formatted WRKS New York, along with their morning personalities and program directors, scored dramatic triple sweeps among major market stations at Billboard's annual Radio Awards presentation here Saturday (7).

Rick Dees of KIIS and Kenn Webb of WRKS were named contemporary and urban personal ties of the year on the concluding day of Billboard's Radio Programming Convention at L'Enfant Plaza Hotel. Their peers in the major market category were country jock Bob Burchett of WCXI Detroit, The Greaseman of album rocker WWDC-FM here, Bob Collins of MOR-formatted WGN Chicago and oldies expert Johnny Hayes of KRLA Los Angeles.

Recognized as the nation's top programmers in their respective formats were Gerry DeFrancesco of KIIS, Barry Mayo of WRKS and Mario Mazza of classical WNCN

(Continued on page 61)

36% Increase Posted In Gold Album Tally For First Half Of '84

By PAUL GREIN

LOS ANGELES—It was a good first half for the U.S. record and tape market. The number of gold albums in the first six months was 36% ahead of the same period last year, while the number of platinum albums reflected a 4% gain. Gold singles were even with last year.

A total of 64 albums were certified gold by the Recording Industry Assn. of America (RIAA) in the six months ending June 30, up from 47 by the same point in 1983 and 51 by this point in 1982. And 24 albums were certified platinum, up slightly from 23 a year ago. There were 12 gold singles in the first six months, the same as in the first six months of last year.

While new music and synth-pop dominated the first half of '83, heavy metal and hard rock were the hottest genres this year. Of the 24 platinum albums from the first half, seven fall under the broad banner of metal and hard rock. These include two albums by the Scorpions and one each by

Motley Crue and Night Ranger, none of whom had reached platinum before. Veteran hard rockers adding to their platinum totals in the first half were Van Halen, Rush and ZZ Top.

By contrast, only one country act, Alabama, went platinum in the first half, and no black acts topped the million sales mark, except for those featured on the soundtrack to "The Big Chill."

Black acts fared much better in terms of gold albums, collecting 11. That ties the number of gold albums by heavy metal and hard rock acts, and is more than double the five gold albums by country acts.

WEA tallied eight platinum albums in the first half, edging CBS, which had six. But CBS collected the most gold albums, 21, to WEA's 15.

MCA was the number three distributor in terms of platinum albums, with four, followed by PolyGram with three, RCA with two and EMI with one. In terms of gold albums,

(Continued on page 61)

-Inside Billboard-

• **THE CBS RECORDS BOYCOTT** of the Los Angeles Times is continuing, prompting major record/tape chains in the area to revamp current and impending promotions. Page 3.

• **COMPACT DISC PRICES** are being reviewed by major manufacturers in the wake of WEA's substantial list and wholesale reductions for CD catalog. CBS has extended its early 20% discount program for CDs, and it is widely believed that the label will soon reduce dealer cost. Page 3.

• **PROGRAMMER BOB COLE** has stepped down as PD of WMZQ Washington to form an Austin-based consultancy with Jim Ray, president and GM of KOKE there. Radio, page 12.

• **WARNER/POLYGRAM MERGER ARGUMENTS** were heard last week by the Ninth Circuit Court of Appeals. The FTC, which is seeking to block the proposed merger, plans to proceed with a Sept. 10 trial regardless of the outcome of the hearings. Page 70.

• **JACKSONS TICKETS** will be made available through normal channels, rather than through a mail order procedure out of New York, and fans will not be required to buy them in blocks of four, Michael Jackson announced on the eve of the long-awaited "Victory" tour. Page 3.

• **RECORD LABELS ARE DIVIDED** on how best to serve an exploding population of music video shows. Some are moving towards increasing use of radio promotion departments to work video clips, while others are taking a more specialized tack. Page 4.

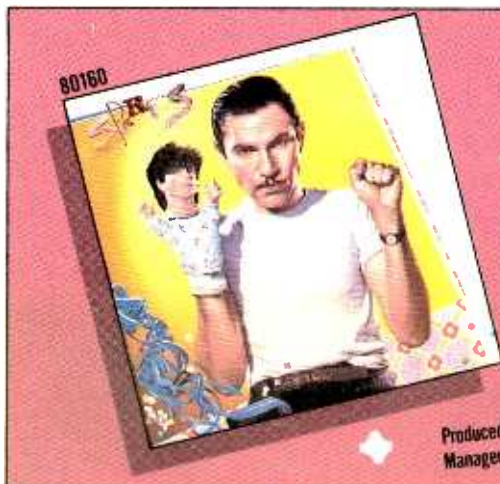
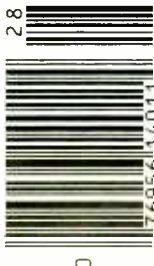


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CBS Ad Boycott of L.A. Times Causing Concern Among Chains

By SAM SUTHERLAND

LOS ANGELES—CBS Records is holding fast to its de facto boycott of the Los Angeles Times, prompting major record/tape chains here to re-vamp current and impending promotions. Chain executives unconcerned about that print blackout at its inception now say they're worried about lost CBS product sales and less efficient overall ad spending should the label's posture remain unchanged.

Although CBS declined any formal comment on its suspension of advertising dollars targeted by retail accounts for Times space buys (Billboard, June 2), several retail sources have since confirmed that CBS contacts attribute the boycott to stories published in the June 20 and

21 editions of the daily. Those stories, criticizing anticounterfeiting tactics used by the Recording Industry Assn. of America (RIAA), were followed within days by the CBS decision to withhold dollars.

Now retail executives are reporting mounting concern over the longterm impact of the boycott. Music Plus' Mitch Perlis said last week that there's "no question" the print blackout is beginning to hobble marketing plans. "Especially as strong as CBS is, and as hot as they normally are, you could count on them to be a major factor in ad support," he says of the titan's influence on print strategies.

"Certainly we have no avenue to sell classics now," Perlis adds. "We had a marvelous promotion via tabloid inserts, distributed by the Times." CBS' decision effectively undermines the chain's classics marketing for the label, with Perlis asserting "there's no other way to sell classics" in this region. Also affected, he says, are an all-cassette sale and overall catalog advertising plans.

Echoing that view is Tower Records regional advertising director Mike Pompei, who notes, "Now that it's getting into a longer time period, it's getting difficult. The way our stores are located in that market, we need the Times." Like other chain advertising executives, Pompei says he's trying to develop "alternative measures" via other print vehicles, but admits he expects reduced efficiency for ad expenditures while the CBS stand continues. "It definitely puts a crimp in our exposure of product."

"I'm working around the ban," says Randy Gerston, advertising director at 34-unit Licorice Pizza, who indicates he'll buy more regional print space elsewhere and increase radio spot buys. But Gerston, too, is troubled by the net impact he'll be able to achieve without the region's biggest daily paper, especially with a busy promotional calendar for the summer. Ironically, one of the chain's biggest pushes will be for a

CBS act, the Jacksons, via a joint promotion with the label, Pepsi-Cola and local FM station KKHR.

Perlis, too, has been forced to change his media mix, and he isn't optimistic about the outcome. "Unfortunately, in Los Angeles there's no second newspaper (approaching the Times)," he says. "I can't go to the Herald Examiner, because it doesn't reach anybody. And while I could buy in the Santa Monica Evening Outlook, the Daily News or other regional papers, I still won't get the same penetration I could have."

"At this point, we're spending more money on radio and probably getting fewer sales, which is hurting both us and CBS."

At presstime, executives of CBS and the Times had no comment on the situation.

Majors Taking Long Look At Pricing For CDs

LOS ANGELES—Major manufacturers are reviewing Compact Disc prices in the wake of WEA's substantial list and wholesale reductions for CD catalog (Billboard, July 7), with CBS Records extending its early 20% discount program for CDs as anticipated.

CBS' two-week extension of its program, which was originally slated to end June 29, finds Jerry Shulman, senior vice president in charge of that

(Continued on page 61)



GOOD OLE BOYS—Willie Nelson greets Columbia and CBS Nashville staff after one of six concerts at New York's Radio City Music Hall. Pictured from left are CBS Nashville's senior vice president and general manager Rick Blackburn, Nelson, Columbia senior vice president and general manager Al Teller, and marketing vice president Roy Wunsch and promotion vice president Joe Casey, both from CBS Nashville.

Change In Jacksons Ticket Plan Seats For Tour To Be Available Via Normal Channels

By PAUL GREIN

LOS ANGELES—Bowling to mounting criticism in recent weeks, Michael Jackson announced Thursday (5) that tickets for the Jacksons' "Victory" tour will heretofore be sold in any quantities, not just in blocks of four, and that they will be available through normal channels, rather than through a mail order procedure out of New York.

At the press conference, held at the Westin Crown Center Hotel in Kansas City, Jackson also announced that he will be donating all the money he makes from the group's performances to charity. Jackson said that he decided to donate all proceeds at the time he agreed to do the tour. Still, his announcement on the eve of the start of the tour at Kansas City's Arrowhead Stadium Friday (6) was seen as an attempt to quell a perceived backlash to the ticketing procedure.

There was, however, no change in the price of the tickets, which remain \$28 across-the-board, in addition to a handling charge of about \$2.

"We know a lot of kids are having

trouble getting tickets," said Jackson in a statement. "I've asked our promoter to work out a new way of distributing tickets—a way that no longer requires a \$120 money order."

"There has also been a lot of talk about the promoter holding money for tickets that didn't sell. I've asked our promoter to end the mail order ticket system as soon as possible so that no one will pay money unless they get a ticket."

Bill Sullivan, who works with his brother Chuck Sullivan in Boston-based Stadium Management Corp., says that criticism on the latter point was unfounded.

"The issue of the number of people who sent their money in and had it held without being able to buy a ticket became moot because the number of applications wasn't as great as we initially anticipated. By the time the tickets were handled, there really wasn't any money being made there at all," Sullivan says.

Sullivan acknowledges that the changes in ticket procedures were a direct reaction to the heated criticism in recent weeks. "There was a lot of

confusion and misinformation floating around," he says. "It was a whole new ticketing system we were attempting to bring on line. It was a grand attempt, but they (the Jacksons and Chuck Sullivan) just decided they didn't want to go with it any more."

"What we're looking at now is an opportunity for people to be able to purchase their tickets on a community level. They can purchase the amount they want; they can get into seat and night selection."

Sullivan denies a prevalent report that ticket sales were slow for the Jacksons' second date at Texas Stadium in Dallas. But he acknowledges: "There were some problems in Dallas with the press."

Norman Winter, Jackson's press coordinator, says the new ticket procedures will take effect "as soon as they can physically do it, probably right after Dallas." He adds that Jackson will be donating to charities on a city-by-city basis, as well as to two or three national charities. "He won't take a penny out of the tour,"

• Continued from page 70

JAZZ FESTIVAL OVERVIEW

Kool Bash: Predictable Success

By PETER KEEPNEWS

NEW YORK — Artistically, this year's New York Kool Jazz Festival, which ran from June 22-July 1, was enjoyable if, for the most part, typically predictable. Financially, it was "the most successful festival we've ever had in terms of percentage of tickets sold," according to promoter George Wein.

Wein says that between 80% and 85% of all tickets for the 10-day event were sold, the highest percentage since the festival moved from Newport, R.I. to New York in 1972. Nine of the concerts held at Avery Fisher Hall and Carnegie Hall were sellouts, according to Wein, including appearances by such festival stalwarts as Sarah Vaughan and Joe Williams, Lionel Hampton (with the Artie Shaw band), Maynard Ferguson (with Wynton Marsalis) and the Crusaders and David Sanborn.

Also selling out were the tribute to Count Basie, to whom the entire festival was dedicated, and the Kool Jazz Festival debut of contemporary avant-garde composer Philip Glass. The other sellout concerts were the "Salute To Brazil" featuring Stan Getz and pairings of Spyro Gyra/

Bob James and Gladys Knight & the Pips/Ray Charles.

Wein says that bad weather hurt attendance at the annual festival programs in Stanhope, N.J. the first weekend and Saratoga Springs the second. "We would have broken records in Saratoga except for the weather," he claims. "As it is, we still drew 25,000 for the two days."

Overall, Wein says, "Everything went smoothly this year. I think the festival has become a really mature event."

It has also become an increasingly conservative one. That conservatism was reflected this year in the abundance of familiar big names (including those mentioned, as well as Mel Torme, Dizzy Gillespie, Sonny Rollins and Miles Davis—all of whom performed up to their usual high standards) and in the concerts that paid tribute to the likes of Basie, Django Reinhardt, Harold Arlen, Benny Carter and Illinois Jacquet.

The tribute concerts were among the highlights of the festival, notably the combined Carter-Jacquet retrospective, an intelligently constructed show in which both veteran saxophonists actively participated. And

the Reinhardt tribute was noteworthy as a showcase for young guitarist Bireli Lagrene, a Reinhardt disciple who was making his U.S. debut.

Lagrene, however, was one of only a few young musicians prominently featured at the festival. Wein's reliance on big names and nostalgia is certainly understandable from a box-office standpoint, and it can't be denied that it resulted in a great deal of memorable music this year. But it also indicates a lack of adventurousness that tends to make one year's festival largely indistinguishable from another's.

Actually, one of Wein's attempts at adventurousness produced decidedly mixed results. His combination of Oscar Peterson and Cecil Taylor resulted in lukewarm boxoffice and an audience made up primarily of Peterson partisans who displayed considerable hostility to Taylor's challenging pianistic explorations.

Another Wein nod toward the avant-garde, the nightly Soundscape concerts produced by Verna Gillis at the downtown rock club Irving Plaza, drew disappointing crowds—"some nights as few as 50 people,"

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Tour Dates For Jacksons

LOS ANGELES—Here's the itinerary for the Jacksons tour, as of Thursday (5). Stadium Management Corp. was still negotiating with two or three other cities, which will be added later.

Arrowhead Stadium, Kansas City, July 6-7

Texas Stadium, Dallas, July 13-15

Gator Bowl, Jacksonville, Fla., July 21-23

Madison Square Garden, New York, Aug. 2-5

Neyland Stadium, Knoxville, Tenn., Aug. 10, 11

Hoosier Dome, Indianapolis, Aug. 17, 18

Silverdome, Detroit, Aug. 25, 26

Forum, Los Angeles, Sept. 2-4, 7-9, 11, 12

Rich Stadium, Buffalo, Sept. 28, 29

JFK Stadium, Philadelphia, Oct. 5, 6

Three Rivers Stadium, Pittsburgh, Oct. 13, 14

Cleveland Stadium, Cleveland, Oct. 19, 20

Anaheim Stadium, Anaheim, Nov. 7, 8

Labels Split On Video Service

Wisdom Of Using Promotion Departments Is Debated

By TONY SEIDEMAN

CERVIA, Italy—Record labels are sharply divided over how to serve an exploding population of music video shows, with some moving towards increasing use of their radio promotion departments to work videos, and others saying such a tack will only strain already overloaded organizations still further.

Capitol Records is "designing a new system" to work videos, where "field people who work radio will handle video as well," said director of video promotion Michelle Peacock. She claimed Capitol is currently "servicing approximately 300 broadcast and cable tv shows."

Peacock was speaking at "Cervia Video Clips," an international music

video festival that took place here June 20-24. Other label executives present included Atlantic Records vice president Perry Cooper, Epic Records director of video promotion Harvey Leeds, MCA Records manager of video promotion Liz Heller and PolyGram manager of video promotion France Harper.

Keeping a steady flow of product to these outlets is critical, said Peacock. "One music clip can reach in excess of 90 million people," using such shows; with this kind of audience-grabbing power, "the days of MTV being the only outlet are over," she claimed.

Final details on Capitol's new system will be firmed this month, but some video executives disagree with the basic idea.

Virtually all top video promotion executives agree that increased cooperation with radio promotion departments is both inevitable and essential. But they part ways on the extent to which the radio promotion departments should be utilized.

"At this point in time, if you put video on top of them (radio promotion staffers), they would be overworked," said Epic's Leeds. "I'm there to help them, not give them more work."

Leeds also disagreed on the number of outlets regularly using video clips. "Our universe is 150 shows—max," he said. He agreed that radio and video promotion should be teamed, saying that bringing the two together can give a group a promotional "double whammy" when it goes into a market.

Radio and video promotion will work together at Epic, Leeds said, but tracking video and placing video clips on local video outlets will not be something that radio promotion people are required to do.

"Its gradually coming together—radio and video," said Arista manager of video services Peter Baron about the increasing cooperation between the two areas. That radio and video should work closely together is inevitable, he suggested, given the number of tv shows which originate in cooperation with radio stations. "We're working hand in hand on most of the major shows, because most of the major shows are simulcast," he said.

But "no organized system has been set up" between video and radio promotion, said Baron, with the cooperation that takes place now mainly a recognition of the mutual needs of the different departments. A key point, he noted, is that with the hit-oriented nature of the vast majority of local clip shows, a title has to be a hit on radio before the tv outlet will even consider picking it up.

At PolyGram, the situation is similar to Arista's, with video manager Harper noting that "We (radio and

(Continued on page 68)

Media Home Entertainment Buys Nostalgia Merchant

LOS ANGELES—Media Home Entertainment, a division of the U.K.'s Heron Communications Corp., has acquired one of the oldest home video firms, The Nostalgia Merchant, for an undisclosed seven-figure price tag. This marks the first major buyout for the burgeoning home video industry.

According to Ron Safinick, president of MHE, the acquisition was made to broaden the firm's product offering, and is part of an overall game plan to foster a sale market. "Not to say we will offer these titles for \$19.95, but we feel many of the 180 programs in Nostalgia Merchant's catalog are collectibles," he says.

Media acquires classic films that include performances by Ginger Rogers, Fred Astaire, John Wayne, James Stewart, Errol Flynn and Laurel & Hardy. Such titles as "The Hunchback Of Notre Dame," "She Wore A Yellow Ribbon," "Rio Grande" and "Fort Apache" are in the company's catalog.

Nostalgia Merchant executives were unavailable for comment, and MHE would not reveal any specific terms of the acquisition. A spokesperson for the firms reports that the titles will be marketed under the Nostalgia Merchant name. No prices are set yet.

Nostalgia Merchant, which specializes in film classics, was incorporated in 1979. Its founder, Snuff Garrett, billed the products as collectibles, but had been charging about \$49 for the films. Lower price points, as introduced by Paramount Home Video, are now believed to be important in initiating sales.

Since Media Home Entertainment was acquired by Heron, one of Britain's largest privately held conglomerates, it has had the dollars to pay high premiums for acquisitions. The firm reportedly purchased one forthcoming feature, "Santa Claus: The Movie," for \$2.6 million, and paid over \$1 million for selected PolyGram U.K. properties.

FAYE ZUCKERMAN

JUNE RIAA CERTIFICATIONS

Long Climb To Gold For Four

By PAUL GREIN

LOS ANGELES—Four of the nine albums that were certified gold in June had been on the market since at least last year.

Prince's "Dirty Mind" (released in November, 1980) and Billy Idol's "Billy Idol" (July, 1982) both went

over the top on the heels of sales and airplay for the artists' current hits. The Pointer Sisters' "Breakout" and the Oak Ridge Boys' "Deliver" (both released last November) went gold on the heels of a string of hit singles.

A fifth album, the Cabbage Patch Kids' "Cabbage Patch Dream," had been in release since March. The Cabbage Patch album on Parker Bros. is the third children's album to go gold this year, following "A Chipmunks' Christmas" on RCA and "The Best Of Disney" on Disneyland/Vista.

The kiddie market has also generated three gold singles so far this year, with the just-certified "The Jungle Book" following "The Rescuers" and "Robin Hood." All are Disneyland/Vista releases.

June's two other gold singles were Shannon's "Let The Music Play," which was released last November, and Deniece Williams' "Let's Hear It For The Boy." The latter is the second gold single from the platinum "Footloose" soundtrack, following Kenny Loggins' title track.

One of the spring's key superstar releases, Rush's "Grace Under Pressure," went gold and platinum simultaneously in June. The month's two other platinum albums, Night Rang-

er's "Midnight Madness" and Billy Idol's "Billy Idol," both went gold in April.

Here's the complete list of June certifications.

Platinum Albums

Rush's "Grace Under Pressure," Mercury. Their fifth.

Billy Idol's "Rebel Yell," Chrysalis. His first.

Night Ranger's "Midnight Madness," Camel/MCA. Their first.

Gold Albums

Oak Ridge Boys' "Deliver," MCA. Their 10th.

Rush's "Grace Under Pressure," Mercury. Their ninth.

Pointer Sisters' "Breakout," Planet/RCA. Their fifth.

Prince's "Dirty Mind," Warner Bros. His fourth.

Billy Idol's "Billy Idol," Chrysalis. His second.

Cabbage Patch Kids' "Cabbage Patch Dream," Parker Bros. Their first.

Steve Perry's "Street Talk," Columbia. His first.

Ratt's "Out Of The Cellar," Atlantic. Their first.

• Continued from page 70



SUCCESS IS SIMPLE—Jim Kerr, Chrissie Hynde's husband and lead singer of A&M act Simple Minds, talks to label executives after a show at Hollywood's Palladium. Shown from left are Kerr, a&r vice president Jordan Harris and president Gil Friesen.

Executive Turntable

Record Companies

Jerry Shulman is appointed vice president of marketing development for CBS Records in New York and will serve as the company's representative on the board of the Compact Disc Group. He was CBS' director of market development . . . Atlantic ups Mary Conroy to national adult contemporary promotion manager in New York. She fills the spot left by Gunter Hauer, who retires after 17 years with the label. Conroy was Hauer's assistant.

Stephen Reed has been appointed senior vice president of marketing and administration for the new Capitol/EMI America label headed by Bruce Lundvall in New York. Reed, a former vice president of the CBS Records Group, was



Shulman



Conroy



Pessamato



Palmer

president of the consulting firm SDR Associates. EMI, meanwhile, has upped Denise Skinner to manager of merchandising and advertising in Los Angeles. She was the label's creative services coordinator.

Janice Pessamato assumes a new post as director of national singles promotion at Chrysalis in New York. She was involved with a number of independent promotion projects . . . Warner Bros. Nashville appoints Chris Palmer sales coordinator. He was a partner in Chart Attack, an independent promotion and marketing service there . . . Renee Berliner is appointed contract specialist, business affairs, for RCA in New York. She was an associate with Steven Masarsky, an entertainment lawyer . . . John Bauers leaves his post as Peter Pan's a&r director in Newark to form John Bauers Music Productions in Hoboken, N.J. . . . Caedmon, New York, promotes Seth Gershel to director of sales. He was national sales manager.

Publishing

Billy Meshel has been appointed president of the Arista Music Publishing Group in Los Angeles . . . Jacqui LeFrak is named creative assistant for New York's LeFrak Entertainment. She had previously held various positions at LeFrak.

Video/Pro Equipment

Two appointments have been made at the Warner Satellite Entertainment Co. Mark Mitzner is named senior vice president and chief financial officer in New York. He was vice president, finance and treasurer of Warner Amex Cable Communications Inc. And, in Chicago, Sherry Owens is upped to director of advertising sales. She was an account manager . . . Michael Glantz assumes a new post as MTV's news director. He was president of MorTel Associates, a broadcast news consulting and talent representative company there. Jeffrey Peisch, who held a similar position, has left MTV to pursue other activities in television and music.

Donald Rankin is appointed general manager of Prism Entertainment's newly formed Canadian subsidiary in Toronto. He was sales manager at Facilities Management . . . Bob Styles joins E-MU in Santa Cruz, Calif. as national sales manager. He was sales manager at Dyna-Mix Ltd. in London.

Related Fields

John Scher's Monarch Entertainment Bureau makes a series of appointments in New York. Joe Plotkin becomes an associate producer to handle all Monarch shows in New Jersey, New York City and upstate New York. He was a tour ac-

(Continued on page 59)

CBS Shipments: All-Time High

NEW YORK—Shipments valued at nearly \$15 million were claimed by CBS Records for Thursday and Friday, June 28-29. The mark is the highest ever achieved by the company for a two-day period.

Leading the way was "Victory" by the Jacksons, with out-of-the-box sales of two million copies reported (Billboard, July 7). During the same week, CBS-distributed artists accounted for five of the top 10 albums on Billboard's Top LPs & Tape chart, with Bruce Springsteen's "Born In The U.S.A.," Huey Lewis & the News' "Sports" and the "Footloose" soundtrack holding down the first three slots.

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Computer Book Tests Broaden Record, Software Chains Report Respectable Profits

By FAYE ZUCKERMAN

LOS ANGELES—Record/tape and software specialty stores that tested the sale of computer books in selected stores earlier this year (Billboard, Jan. 28) are now broadening product mixes, adding books to more stores' inventory and reporting respectable profit margins, for the category.

A survey of retail chains reveals that instructional books on how to program brand-name computers are top sellers. According to a spokesman for a Los Angeles Musicland unit and Jay Hanlin, a buyer for Bromo Distributing's Buttons electronics stores, Compute magazines's series on beginning programming for Commodore, Apple and Atari computers head the list of best-sellers. The books, selling for \$19.95, are titled "The First Book Of . . ."

Agreeing with Hanlin and the Musicland spokesman is Bruce Shortz, vice president of marketing for Amarillo-based Hastings Books & Records. He reports that "The First Book Of The VIC-20" is selling well, and that Datamost's "Elementary Apple" at \$14.95 has also shown good sales.

Shortz adds that in a recent week, 24 stores sold a total of about 250 books which cost more than \$15 each. Buttons' Hanlin and a spokesman for New York's J&R Music World point out that books tend to sell at suggested retail price.

Hanlin's two Buttons units in Oklahoma offer a selection of 100 book titles, a marked increase from the 20 it offered last January. "We now sell about 40 books a week, and that is pretty good for the summer months," says Hanlin.

"101 Programming Tips For The Apple" from Arcsoft and "Comput-

ers For Everybody" by Dilithium Press are two more books Hanlin cites as top-sellers. He reports that the stores order books from Ingram, the Nashville-based distributor, which offers over 1,000 book and software titles.

At Bromo's Texas, stores buyer James Cooper reports that seven Sound Warehouse Video stores, one Buttons and a Peaches unit merchandise books, although he admits that the stores are not yet offering as broad a selection as the Oklahoma outlets.

Cooper notes that Datamost's series of "Kids And The Atari," with similar books for Commodore and Apple computers, are best-sellers. Arrays directories for Apple, IBM, Atari and Commodore software also sell well in those stores, he says.

According to those interviewed who also sell computer programs, software continues to outsell books. The Musicland manager places the ratio at three-to-one in favor of software. "Since the summer has started, sales have slowed. We sell about 20 books a week," he says.

Growing demand for books about Apple's Macintosh computer is observed by both Hanlin and Alice F. Chang, part owner of Software Station based in San Francisco. They mention Microsoft's "The Apple Macintosh Book," "The Apple Macintosh Primer" from Datamost at \$9.95, and Dilithium's "Presenting The Macintosh" as starting to show good sales potential.

Additionally, Compute's book on Texas Instruments games continues to sell well, according to those interviewed, who add that there is still some interest in learning programming among owners of the now-defunct TI 99/4A computer.

Rackers Handleman Co. and Lie-

berman Enterprises have been successfully selling computer books as well as software, according to sources at those companies. Nearly 750 outlets are serviced with computer books through Handleman's computer software division. The company racks even more outlets through its book division, reports the firm's Stephen Strome.

Last January, Handleman's Mike Negrin explained: "The books provide a good introduction to computers. Prospective customers want to learn about the technology before making a buy." Most agree with Negrin. Introduction books, programming instruction guides and updated owner's manuals are reportedly the most-sought-after computer books, they report.



THE KING'S CONCERTO—ASCAP member Ben Weisman, center, displays a plaque presented to him by the Society's president Arthur Hamilton, right, to commemorate his "Concerto For Elvis," which was first performed by the Los Angeles Pop Orchestra. Looking on is Carlo Spiga, who conducted the piece's debut June 1 at the Century Plaza Hotel in Los Angeles.

Chartbeat

Singles: 'Ghostbusters' Beats 'Shock'

By PAUL GREIN

The always unpredictable nature of the pop singles market is dramatized this week, as Ray Parker's theme to the film comedy "Ghostbusters" vaults 11 notches to number eight, while the Jacksons' "State Of Shock" jumps just six points to number 15.

"Ghostbusters" is thus shaping up as a strong candidate to become Parker's first No. 1 single, while at this point "Shock" looks as if it will be lucky to crack the top five. The latter record, a duet between Michael Jackson and Mick Jagger, has drawn decidedly mixed reviews, and has generated less across-the-board airplay than the seven top 10 hits from Jackson's "Thriller."

It's likely that Epic will release a second single from the Jacksons' "Victory" album within a month, rather than allow the album's fate to hinge on this single. But there is, perhaps, no great cause for alarm. "The Girl Is Mine," Jackson's duet with

Russell Revives Paradise Label

NASHVILLE—Leon Russell has reactivated Paradise Records and will issue his own new album, "Solid State Antique," on the label this summer. He has just released his first single from the album, "Good Time Charlie's Got The Blues."

CUE, a division of MS Distributing, Chicago, will distribute Paradise. When the label was established in 1976, it was distributed by Warner Bros.

Bobby Roberts, president of Paradise, says other artists will be signed to the company, which will embrace rock, country and AC product.

Russell has heightened his once-towering visibility via a recent appearance on "Late Night With David Letterman" and will follow up with the release of two concept videos, one on "Good Time Charlie's Got The Blues" and the other on "Rock 'n' Roll Part Of My Heart."

The videos are being shot at Las Colinas near Dallas, with Michael M. Griffin producing and directing. There will also be a documentary on the making of the videos.

EDWARD MORRIS

Paul McCartney which was the first single from "Thriller," also had its share of detractors, and didn't exactly torpedo that album.

If "Ghostbusters" does reach No. 1 as expected, it would become the fifth movie theme to top the chart since April, following Kenny Loggins' "Footloose," Phil Collins' "Against All Odds," Deniece Williams' "Let's Hear It For The Boy" (from "Footloose") and the current champ, Prince's "When Doves Cry" (from "Purple Rain").

"Ghostbusters" is Parker's fifth top 10 pop hit in a chart career span-

ning six years. It follows "Jack And Jill" (#8), "You Can't Change That" (#9) and "A Woman Needs Love" (#4), all with Raydio, and "The Other Woman" (#4), which was his first solo smash.

The "Ghostbusters" soundtrack is also off to a fast start: It leaps from number 66 to number 29 in its second chart week.

This marks a nice goodbye present from Parker to Arista, whom he owes one more studio album before he moves to Geffen Records.

(Continued on page 59)

GMA Takes Gospel To Israel

NASHVILLE—A total of 35 industry representatives with the Gospel Music Assn. spent 10 days touring Israel at the request of the government there, June 12-June 21. Their official visit encompassed meetings with Israeli leaders and live performances by American gospel act Bobby Jones & New Life.

The GMA tour was arranged by Moshe Shoshoni, director of the Israeli ministry of tourism, in conjunction with the mayor of Jerusalem, the Christian Embassy and Don Butler, executive director of the GMA. The tour was coordinated by Polly Grimes, GMA board member and

longtime gospel promoter, who has 14 years' experience staging concerts in Israel.

Bobby Jones & New Life performed at a kibbutz outside Jerusalem, followed by performances at Liberty Bell Park, part of Israel's One Month Music Festival, at a club called Jerusalem Of Gold, and at the finale of the music and film festival held at the Ramada Renaissance Hotel.

During the sojourn, the GMA pledged to sponsor the planting of more than 200 trees at a cost of \$6 each for Israel's reforestation project.

BIEGEL AT HELM

New Firm To Serve Indies

NEW YORK—Independent Distribution Network (IDN), a company offering national marketing, billing, collection and publicity services to small and medium-sized independent labels, has bowed here. The firm, a division of the Four Seasons Entertainment Co., is headed by music industry veteran Irv Biegel.

"Our purpose is to afford small and medium labels or producers a chance to get a fair shot in the market," says Biegel, who adds that he conceived of the company as a result of requests to consult for indie labels.

Aside from coordinating distribution, IDN also offers pressing and inventory services. "We're trying to offer a complete service," says Biegel. Although the outfit offers local pro-

motion, he urges clients to retain national promotion services.

First clients through IDN include Artist International Records, C&R Records, Cherry Lane Records and Triad Records. Cost for IDN is based on a fee culled from net sales.

Distributors employed by IDN include Associated, Bib, Jem Texas, Jem West, Lakeside, Malverne, Navarre, Schwartz Bros. and Tara.

Parent company Four Seasons Entertainment Co. Inc. is a joint venture of Biegel, producer Bob Gaudio and singer Frankie Valli. Its holdings include a recording studio and a publishing company. Four Seasons plans to make a public offering within the next few months.

FRED GOODMAN

Trust Tells ATV Reps: Seek New Income Sources

By EDWARD MORRIS

NASHVILLE—Asserting that there have been more changes in music publishing in the past three years than in the previous 20, ATV Music Group president Sam Trust urged company representatives meeting here June 11-15 to look for new sources of publishing income.

Thirty-five ATV officials from the U.S., Canada, Italy, Germany, France, England and Japan convened for the annual meeting.

Citing shifting patterns of income, Trust said ATV is looking for increases particularly in synchro-mechanical, performance and merchandising rights. "We must be willing to physically change the way we do business, too," he said, illustrating the point by noting that ATV has trimmed the size of its New York operations while greatly expanding those in Nashville because "it has become a dominant recording center."

While the series of meetings and presentations was generally upbeat, the reps were told that the overall importance of print music was continuing to decline, a point confirmed by Lauren Keiser of Cherry Lane Music, which handles ATV print.

Other main points on the agenda included:

- An update on litigation affecting music publishing generally and ATV specifically.

- Explanation of a new worldwide computer system for the company that is set to be on line in London, Toronto, New York and Los Angeles this summer.

- Presentations by each territory of new songs, recordings and videos. A second compilation album of Little Richard songs to be distributed to producers and artists was debuted.

- Presentation of new film projects to which ATV music is to be pitched. (ATV Music Group is a division of ACC Communications, which is also the parent organization of ITC Entertainment Group, a producer and distributor of feature and tv films.)

During the final day of the meeting, the reps participated in ribbon-cutting ceremonies for the Nashville office's new 16-track demo studio. Capable of being expanded to 24-track, the studio has a Soundcraft Series 400 B board, a TASCAM 16 recorder, digital delay and Linn Drums.

Gerry Teifer, who recently returned to Nashville from New York to head the office full-time said the reps reached no formula for licensing video. But he noted there was a "big emphasis" on the whole question of video uses and income.

Besides highlighting the significance of Nashville by holding its annual meeting here, ATV has remodeled its 16th Ave. offices, brought in veteran session musician Ron Cornelius as its new professional manager and in-house producer and expanded its writing staff. Staff songwriters are J.C. Cunningham, Billy Joe Shaver, Jerry Fuller, Bob Johnson, Steve Stone, Brent Maher and Chip Taylor. Barry Sanders is engineer for the demo studio.



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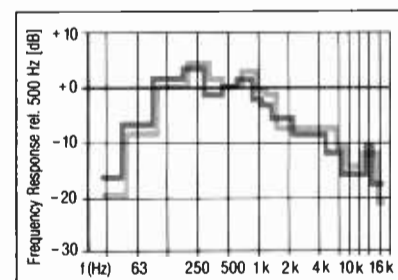
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The World of Julio Iglesias

A BILLBOARD Special Issue
August 4, 1984

-
- PORTRAIT OF THE ARTIST
-
- THE CHALLENGE OF AMERICA
-
- GLOBAL MILESTONES
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TIMELESS TEETH—Portrait artist Cyndi Lauper helps Japanese fans adopt America's latest trend, the looney Lauper smile, while making a promotional tour of the Orient.

High Anxiety At GMPA Meeting

German Publishers Voice Concern Over Tape Levy

By WOLFGANG SPAHR

HAMBURG—Anxiety over declining mechanical income, the inadequacies of new media legislation and determination to combat the blank tape manufacturers in their \$1 million campaign to head off a home taping levy were key points of this year's annual meeting of the German Music Publishers' Assn. (GMPA).

"We can't stay in the background any longer," says GMPA general manager Hans-Henning Wittgen. "The opponents of photocopying and blank tape levies will create real problems this fall in Bonn, and the entire music business has got to get together to ensure that its interests are effectively represented in Parliament."

Peter Hanser-Strecker, publisher member, declared that everything possible will be done to stop major tape manufacturers like BASF from deflecting the proposed legislation and thereby depriving authors of the protection they urgently need. Many classical music publishers, he added, have already suffered so severely from photocopying that they can no longer afford to keep up their production of contemporary music at former levels.

The publishers noted that some 230,000 jobs in and associated with the West German music business are endangered by delays in amending the copyright law, whereas tape manufacture, being a highly automated business, employs relatively few people.

Margret Moeller, an official of the Ministry of Justice, told the meeting that the government was anxious to find a mutually agreeable solution. But she made no predictions as to when and in what form the planned copyright reform bill would become law.

Further problems associated with the advent of satellite television transmission were discussed by the publishers. Johann Juranek of Vienna predicted that publishers would lose their territories, with collection being made in the country of broadcast.

He warned against inflexibility and pointed out the danger of individual European countries taking separate initiatives. But he said that plans for a worldwide copyright society would face the difficulty of divergent interests among the various countries involved.

Hans Sikorski, vice president of the association, reviewed 1983's performance as summarized in the business report of copyright society GEMA. Performance income in-

creased, he said, but mechanicals saw another dramatic fall. "For publishers whose priorities are subpublishing rights, and whose main income is based on mechanicals, last year was bad and 1984 won't be any better," he warned.

Sikorski foresaw problems for GEMA's liquidity, unless the record industry can be dissuaded from paying so many royalties into blocked accounts. Current litigation on mechanical royalty levels will lead to an increase in rates which have remained unchanged in decades, he said.

Karl-Heinz Klemnow, head of the committee for GEMA and other performing and mechanical right societies, asserted that publishers specializing in pop and light music catalogs were deeply worried by this development, believing that mechanical income might decline still further as a result of falling sales and collapsing retail prices.

Under the proposed new system, retail prices would be treated directly without taking into account the dealer's profit margin. But Klemnow said that many shops now sell top-line albums at little over \$5, meaning a dealer price of around \$4.50.

If the record industry were to agree on a royalty rate of 8.2% of dealer price, this would mean only 37 cents per album for GEMA members, barely higher than the previous minimum royalty of one Deutsch Mark (36 cents), Klemnow said.

Concern regarding the decline in GEMA income was compounded by worries that its expenses were increasing, from 12.2% of revenue in 1981 to 13.6% last year and an expected 14.6% this year, he added. Rationalization will be needed, and talks between publishers and GEMA's administration have already started, he said.

Cooperation between the collecting society and the publishers over income from foreign territories has produced significant earnings increases, Klemnow noted. Calling communication a key issue, he said that efforts were being made to improve contact between the various GEMA offices in West Germany's different districts.

EFFECTIVENESS QUESTIONED

TV Promo Overkill Seen In Italy

By VITTORIO CASTELLI

MILAN—Albums promoted and advertised on television are dominating Italian sales charts. But despite occasional spectacular successes, over-use of the medium by record companies here has meant diminishing returns, and some industry figures now question the effect of tv advertising on the market as a whole.

Prior to the explosion of private tv stations in Italy, this kind of promotion was unknown, and it is still impossible on state-owned RAI-TV due to the lengthy waiting period between space booking and actual broadcast.

One of the early pioneers was record company CGD-MM, working with Canale 5, the biggest private network. That association has produced outstanding sales successes within the last two years.

Anxious to demonstrate the value of tv promotion, Canale 5 devised a formula by which substantial discounts were offered to potential advertisers, in exchange for a royalty on sales of the record promoted. This approach is still used, particularly where promotional budgets are low, but it means that campaigns have to be confined to one station because of the difficulty of assessing what sales are due to what ads.

Another formula, pioneered by CGD-MM, is the so-called "ticket" system whereby the consumer pays an extra 60 cents on tv-promoted disks to cover the cost of promotion. The subject of considerable debate between retailers and the industry, this system has nevertheless survived and become widely adopted, occasionally providing a source of extra profit when sales exceed the ticket value of the campaign.

A solid tv spot campaign costs \$90,000-\$150,000, though rate card prices often suggest a cost on paper two or three times more, and sales effectiveness is rapidly waning as more and more companies jump on the bandwagon. Sensational successes, however, are not unknown.

CGD-distributed Baby Records began tv advertising last summer with a three-album campaign that generated total sales in the region of one million copies. A Christmas campaign, again for three albums, did even better, reaching a reported 1.5 million units. Baby Records president Freddy Naggiar revealed that the company spent \$1 million on the campaigns, but the trend was set.

Since then, overkill has set in. "Nowadays you can see 15 albums a day promoted on the tv screen," says

EMI Italiana marketing manager Roberto Citterio, "but the medium is no longer producing such good sales results as before." EMI has tried out a wide variety of product for this kind of promotion, from Beatles and Nat King Cole anthologies to a classical album by conductor Riccardo Muti, but special tv advertised compilations have achieved the best results.

These compilations are viewed with very mixed feelings by the record industry. CBS Dischi marketing manager Franco Cabrini complains of increasing costs and decreasing effectiveness, though he stops short of claiming, as some do, that hit compilations damage singles sales. "Paul Young's 'Love Of The Common People' has been used on a lot of tv albums," he notes, "but it's still a best-selling single."

Baby's Naggiar sees tv albums as dangerous in that they crowd the charts to the point where it is hard to gain the right exposure for new and creative acts. "I've often suggested separate charts for hit compilations," he muses, "but unfortunately in vain."

K-Tel Italia general manager Lilliana Azzolini sees tv advertising as consuming as much in promotional costs as it produces in profits, and adds: "Besides that, it has also killed the back catalog business."

Azzolini also decries lack of creativity in the ads produced. "They all look the same, and worse, they only reach the public that already buys records, with their emphasis on youth and sport and so on, instead of expanding the market to reach new audiences."

Hong Kong Music Business Ponders Future

By HANS EBERT

HONG KONG—With China already certain to regain sovereignty over Hong Kong after 1997, the music business here is pondering with some anxiety what the future may hold. A key question is whether Hong Kong will witness a talent drain and a shift of major international companies to other Southeast Asian markets in the face of Chinese restrictions, or whether China itself will develop into a major new market.

"Wait and see" is basically the prevailing attitude, though some record company executives are rumored to have requested transfers as "a precaution."

Florence Chan, general manager of Capital Artists Records and associated company Capital Artists Promotions, agrees that the fate of the colony is "a problem for everyone." But she adds: "We're not at all worried about future business. We have an extremely good rapport with the Chinese authorities, and besides, everybody needs entertainment."

Several Capital Artists acts have performed in small venues in China. Mandarin singer Stella Hai-Sau Leong is set to perform in Peking this December at Chinese invitation.

According to Chan, many Western artists are keen to perform there, with recent inquiries coming from Rod Stewart, Bob Dylan, Julio Iglesias and Eric Clapton. "It would be a great publicity and prestige coup for

them, and most acts seem to think the Chinese will be more open to international artists now, because of 1997," she says. "In actual fact, it was a lot easier two years ago, but now there are severe restrictions and an incredible amount of bureaucratic red tape."

Capital Artists Records is looking closely at a number of mainland singers with a view to signing them. "People here don't realize it, but there are a number of singers in the provinces closest to Hong Kong who have been heavily influenced by Hong Kong pop stars, like Roman Tam, Teresa Teng and Sam Hui."

Sam Hui is one of the few local artists in a good position to look for greener pastures elsewhere. Married to an American, he is soon to undertake a 10-date U.S./Canada tour.

Others, with Hong Kong Belonger passports, can look only to Singapore as an outlet for their work. Observes one singer: "The aim now is to make as much money as possible so you can settle and work in Singapore. It used to be ultra-conservative there, but now they are running Boy George look-alike contests."

Norman Chang, head of PolyGram's Southeast Asian operations, sees Taiwan as a more likely source of problems after 1997 than China. "You have to understand that Hong Kong recordings sell most in Taiwan at the moment, so Hong Kong becoming part of Communist China could well affect our exports of local

repertoire there," he says.

Like Capital Artists, PolyGram has looked at China with a view to signing up talent. But Chang cautions: "Artist development is very backward there, much like the economy. And even if we were to open an office, we could not just go about signing acts. Everything has to go through China Records. It signs the talent; we 'borrow' it from them. Everything has to be approved through official channels."

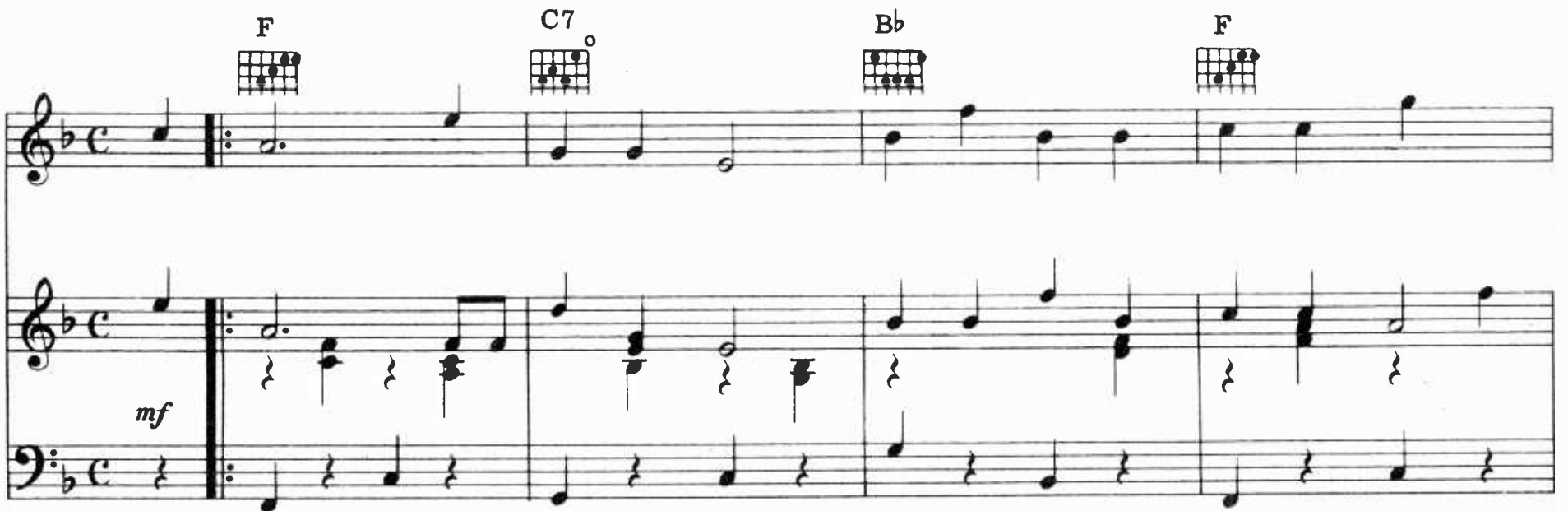
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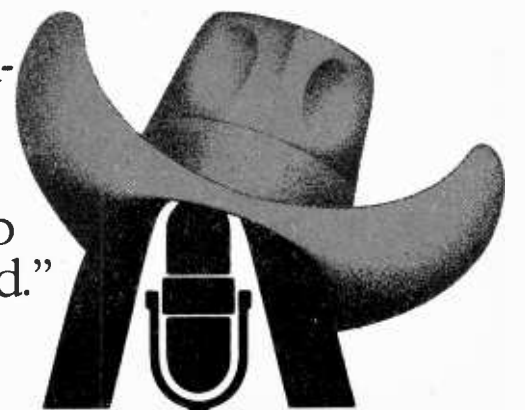
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Cole Signs Off As WMZQ PD Forms Consultancy In Austin With KOKE's Ray

WASHINGTON—"My five-year plan when I came to a major market was to work at two stations and be bak into a medium market situation with equity," explains Bob Cole, who has just resigned his post as program director of Viacom's WMZQ here. Cole has accomplished those goals in half the time. He took Washington's WPKX-AM-FM (Kix 106) to its greatest success, defeating WMZQ, then crossed the street and accomplished the reverse.

"When I came to WMZQ last August, I had a one-year contract. I really didn't expect to leave at the end of that year," says Cole, who will be on hand at the station for the next six to eight weeks in order to play a part in the selection of his successor. "But Viacom has amazing resources, which has not only been a learning experience for me but allowed me to accomplish what I set out to do in a much shorter period of time."

Now Cole is returning to Austin, a town he took by storm as morning man and program director of KOKE from 1979-82. During that time, he not only took the outlet to dominance, becoming a household name with the country audience, but also developed a close business and personal relationship with KOKE presi-

dent/GM Jim Ray.

It is with Ray that Cole has formed his new five-year plan, encompassing a consultancy and equity. "Jim will remain GM of KOKE, although he has resigned his presidency," explains Cole. "He did that in order to go into ownership of some stations which I will also be a part of."

"However, since he will still be involved with KOKE, managing it on a day-to-day basis, it is definite that I will have a business association with the station, although we've yet to determine exactly what my responsibilities will be." Since Cole's departure, the AM/FM combo has taken a definite back seat to its country competitor KVET/KASE, and subsequently changed formats to adult contemporary.

Although both Cole and Ray are steeped in a country background, the Austin-based consultancy will not limit itself in format. "We've got several clients already lined up," admits Cole. "But at this point they're confidential. I can tell you they range dramatically in format, and while I'm happy to be even more involved in country, I'm very excited to be branching out into contemporary hit radio and adult contemporary."

"I don't see 'format' as the crucial

element at any radio station. Sure, it's better to be a big part of the game plan when targeting an audience, but transcending that, all radio is a people-intensive business," says Cole. "Unlike manufacturing, where the real creativity stops after the development of a product when production becomes assembly-line mentality, radio's product is constantly generated, refined and maintained on a day-to-day basis."

"People's needs and wants, both employees inside the radio station and listeners outside, are constantly changing. It's a fragile relationship that must be nurtured, but it's also an amazing phenomenon," Cole continues.

"What other business can take a million-dollar license and turn it into a 10 million-dollar property in one year with no change but the right people? We've all seen it happen, and sometimes it happens *without* any other major expenditure other than personnel. Consequently, my concentration is not as much on format, although that's important, as it is on getting the right people and giving them a reason to want to stay."

"Unfortunately," Cole goes on, "I can count on one hand the times I've
(Continued on page 14)

Clark Promoted As WGAR Goes Country

By THOMAS K. ARNOLD

CLEVELAND—Just one month after WHK dropped country for oldies, longtime AC station WGAR is picking up the slack as part of an overall consolidation move with its FM sister, WKSX (KS-100).

Effective next Monday (16), the powerful 50,000-watt station will adopt a country format and simulcast its morning drive show, hosted by Paul Tapie, with the FM. Its call letters will change to WGAR-FM.

"This move gives us the corner in the market, especially since two country stations (WHK and WWWE, which exchanged country for AC six months ago) have dropped out," says Jay Clark, who will retain his title as WGAR program director in addition to picking up a new one as operations manager of both stations.

"Obviously, we'll be more apt to sell as a combo, since both stations will have the same format. And we're pretty certain nobody else is going to come in and go country, since they'd automatically have to compete against two stations."

The consolidation move affects not only the format, but the staff, says Clark, who came to WGAR a year ago this month after several years with WABC in New York.

On the AM, Tapie's show will be moved up half an hour to 5:30 a.m., and will be simulcast on the FM, Clark says. The popular jock—and his 150 impressions—will be followed by talk show host Steve "Boom Boom" Cannon, whose program will now feature country music in addition to the normal patter from 9 a.m. to noon. Next comes an hour-long news/information break, including a brief Paul Harvey block, while the rest of the broadcasting day will be turned over to a syndicated country format from Chicago's Satellite Music Network hosted by Bill Fortune, Mark Edward, Barb Wonder and Ted Clark.

Mike Metzger, currently WGAR's afternoon jock, and evening jazz show hostess Barb Richards are both leaving the station, Clark says, while Jay Hudson, on the air from midnight to 6 a.m., moves over to the FM in that slot.

With the simulcasting of the Tapie morning show, current FM morning man Josh Tyler moves over to mid-days, while current midday jock Steve Cherry is also exiting. John Olsen retains his positions as both afternoon jock and program director of the FM, while Chuck Collier remains in evenings. John Szymanski, who currently does overnights, will be-

come a "swing man" and is also in charge of satellite operations.

"Country music in this marketplace has always done double digits (in the Arbitron ratings)," says Clark, who reports directly to Harold Hinson, general manager of both stations. "And having the only two country stations in the market gives us a real advantage."

PROGRAMMER'S OPINION

Why Not Qualitative Research?

By STEVEN WARREN

A few weeks ago the RIAA released details of a research study of record and tape buying habits. Many people were amazed to see that consumers over the age of 35 buy more records and tapes than anyone else (28% of all sales). Teens, the demographic most would assume to be in the top position, were number four (16% of all sales). If this came as a surprise to you, it is time to re-think your sales research methodology.

Since the beginnings of contemporary radio, one truth has remained constant: Record sales equate to programming value. Virtually all music-oriented stations conduct weekly sales research. Yet most go no deeper than a simple poll of record stores' top 20 singles and albums. Since few stores keep detailed weekly sales by unit, the reliability of such music polls is marginal, at best.

Even if the store's weekly list is accurate, what does that tell you? A record that is top five in sales may not have sold a single unit to your station's target audience. Another record at the bottom of the sales list might well be the most important record on your playlist. Unless you delve deeper into the buying habits of consumers/listeners, your weekly sales research may be little more than busy-work. At worst, simple call-the-store-take-the-list sales research can be grossly misleading.

In the mid-'70s, my music director Katie Van Pelt began doing a simple thing. Before she called the stores



CALL OF THE WILD—Over 5,000 Jacksons fans gathers at Boston's City Hall Plaza to join Boston's WILD in a plea to bring the group to their city. Results of the rally remain to be seen.

Vox Jox

Bazoo Heading For KIXK?

By ROLLYE BORNSTEIN

Little in the way of hardcore news this week—especially since we're typing this at 2 a.m. at the L'Enfant Plaza—but we do have a few solid rumors. Nick Bazoo, PD of B-97 (WEZB New Orleans), refuses to confirm it, but he won't deny it either. Will he be the new PD of ABC's newly acquired KIXK Dallas/Denton? The move would assure the station going top 40 against his former co-worker, B-97 turned KAFM Dallas PD John Shomby.

Then there's the matter of Jack Tadeo. He says that if it's true you'll hear about it through "regular channels"; however, irregular channels in the form of fellow Viacom employees say Tadeo will be exiting his WLAK Chicago PD post. Joining the "love songs" outlet less than a year ago from Philly/Media's WKSZ (Kiss), Tadeo is rumored to be leaving to form a research-oriented consultancy.

And from the less than believable but who knows category, several folks have mentioned that Frankie Crocker may be the new night man at New York's WPLJ. We have trouble buying that one, too.

★ ★ ★

San Diego radio vet Jim Price had his cake and ate it too at a triple celebration in his honor last week attended by the entire San Diego radio community. Toasting to his 49th birthday, 30th year in radio and 25th anniversary were KYXY's Ed Denker, K-Best's Mark BeBoskey, KCBQ's Peter Moore, Jerry Lee, formerly of KJQY, and several other notables, including Dave Segal, who started Price in radio, and Billboard's always prolific San Diego correspondent Thomas K. Arnold, on hand with an epic 120-line poem he wrote.

(Continued on page 19)



CAMPAIGN TRAIL—Former vice president Walter Mondale, right, makes campaign promises to KABC Talkradio's vice president and general manager George Green, center, and the program's host Michael Jackson in Los Angeles. Mondale and Colorado Sen. Gary Hart taped a segment for the show which will air during the Democratic convention this month.

Washington Roundup

By **BILL HOLLAND**

Broadcast Music Inc. (BMI) is apparently still in the dark about the announced suit that the All-Industry Radio Licensing Committee will file over the new July 1 royalty rate increases (Billboard, July 7). Says a BMI spokesman: "We haven't gotten word yet. All we know is what we read in the trades." He adds, however, that "it sounds like they're trying to pull a rabbit out of a hat."

Meanwhile, the NAB is trying to mollify the increasingly volatile feud between the license committee and BMI. NAB president Eddie Fritts has issued a statement saying his organization stands ready to "facilitate a resumption of negotiations" between the two groups. BMI has suggested that the time for negotiation has passed.

★ ★ ★

The full Senate Appropriations Committee met June 26 and has marked up the subcommittee recommendation of \$238 million for the Corporation for Public Broadcasting's fiscal 1987 budget. The full Senate must now await House action.

★ ★ ★

The NRBA has filed comments with the FCC pointing out that issues on use of the upper AM spectrum (1605 to 1705 kHz) should focus on allocation rather than technical concerns. NRBA says that such issues as power limits and interference protection for new stations are more important than the technical issues so "similar" to the current AM band.

★ ★ ★

Here's a reminder that comments to the FCC on proposed changes or a relaxation in the fairness doctrine obligations are due Sept. 6. The FCC also reminds stations that its inquiry "was in no way intended" to signal a relaxation of current rules.

★ ★ ★

AM stations will now be able to use their SCAs for any broadcast or non-broadcast function, as long as it doesn't interfere with the main channel or with other radio station signals, according to a June 27 FCC ruling.

★ ★ ★

Stay tuned for the FCC's announcement this month of the communities for possible new FM station assignments in the ongoing Docket 80-90 proceeding. Also to be announced are new communities the Commission may decide to approve. The FCC has already accepted 200 counterproposals.

★ ★ ★

Is there, in the heart of a communications lawyer, the heart of songwriter Sonny Bono? The answer may be yes, at least if one takes a close look at the NRBA's latest Washington memo, which usually discusses important governmental rulings in its staid columns.

NRBA counsel Gerald P. McCartin wanted to underscore the FCC's recent efforts to put some bite into regulation enforcement by slapping fines on stations. So he wrote a little song, to the tune of Sonny & Cher's "The Beat Goes On." Here's the first verse:

Jimmy didn't file his 323
So he got zapped by the FCC
Johnny din't file his 395
Got slapped for a grand—man
alive!

And the sting goes on
And the sting goes on.

Was it Henry Miller who said "reality is conspicuous in the absence of it"? Well, Congress is in recess until July 23. No dereg for the needy.

★ ★ ★

The FCC has denied West Coast Media (WCM) permission to sell

KIFM San Diego, formerly WDIG-FM, San Diego, on a "distress sale" basis, and ordered WCM to continue operating until another licensee has been selected.

The June 15 action follows WCM's renewal denial by the Commission in July, 1980. The appeals court af-

firmed the Commission decision, and the Supreme Court refused to hear the case.

The Commission denied WCM's request by pointing out that WCM no longer holds a license and only has residual authority to remain on the air to consummate its affairs within

90 days.

★ ★ ★

The Commission has also invited all parties interested in applying for permanent or interim use of the KIFM frequency. Since the station involves a "grandfathered" short spacing with KNOB Long Beach on

first adjacent channel (250B, 97.9 MHz), all applicants are reminded that they will be rejected if they propose to increase radiation along any azimuth toward KNOB's 1.0 mV/m contour. Applications are due no later than July 27.

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JULY 14, 1984, BILLBOARD

Why Not Qualitative Research?

• Continued from page 12

Our weekly conversations are never mechanical. Courtesy is paramount! A relaxed, conversational approach allows observations and data to flow more freely.

We develop our contacts carefully. Our purpose is explained in general terms, and we let them know that the information they provide is important, but that other factors are also considered in our programming decisions. They can't get the idea that they are guiding our playlist.

Our weekly reports begin with the standard list of their top-selling singles and albums. We ask if it was a good, bad or average sales week. We ask if anything was on special and if so, how it did. We then go down our own list soliciting demographics on each record.

These demographics are based on the clerk's recall, so there is a margin for error. But the more stores called, the more accurate the data becomes. And the clerks begin paying closer attention when they know they are going to be asked for such informa-

tion each week. So their observations are more accurate as time goes on.

By making a simple cross-reference chart each week, we can quickly spot trends. On a legal pad, we list each title in the left margin, mark off a column for each of the stores and enter the store's report on the page. Then, looking across the page, a record's sales spectrum reads like a graph. Anomalies are easy to spot this way.

If we suspect hype, we may casually mention, when next we talk, that no other store reported similar sales on a specific record (just to let the clerk know we noticed). As a working relationship develops, we find that the hypes are fewer and the clerks' reports get more and more insightful.

Correctly cultivated, these reports are a strategic barometer that can provide a competitive edge beyond compare: qualitative music preference information. In this complex age, with too many stations vying for the same audience, such data is of great value. It is a primary key to in-

telligent music programming.
Steve Warren is director of The Programming Co-op in Racine, Wisc.

Ken Dowe Sees KPEN Buy As 'First Of Many'

DALLAS—Ken Dowe hopes that his purchase of KPEN Los Altos/San Jose from Don Burden for \$2.5 million is "the first of many" acquisitions for his Dowe Communications.

The morning man, who last month agreed to a buyout of his contract with Shamrock's KMGC here, won't say what he'll call Burden's Class A outlet, which beams into the Silicon Valley.

Burden, the controversial owner whose failing health forced him to give up the station, did "a remarkable job" of turning KPEN into "one of the three best 'A' signals in the country," in Dowe's view.

"Say that I'm actively looking for more stations," Dowe reports, "particularly in California and Texas." They can be either "cash-flowing or turn-around operations," he says. "It's a matter of putting the proper people in and then turning (it) for future profit."

Dowe, 43, cites his successful sale of KLTE Oklahoma City, which he sold last month for \$3.2 million cash (plus receivables of \$250,000) to Mel Wheeler of Denton, Tex.

Dowe, who served as operations manager and later executive vice president for McLendon Broadcasting from 1965 through 1975, was a consultant through the latter half of the decade before purchasing KLTE in 1979. His partner in the new company is millionaire industrialist Paul Trousdale, developer of Trousdale Estates in Beverly Hills.

Cole Signs Off As WMZQ PD

• Continued from page 12

had that relationship in a radio station. WMZQ is one place where I did, which made this decision harder. Brian Bieler without a doubt is one of the most talent-oriented GMs in the business, and he's allowed me to operate to my potential. I only wish there were more Brian Bielers and Jim Rays in the business.

"In retrospect, when I came to WMZQ I wasn't thinking along 'people' lines or career paths; I was awed by the challenge. I had looked into ownership back then and nothing seemed right. WMZQ seemed so great and so grand, I had to take it."

ROLLYE BORNSTEIN



DOING IT DEMOCRATICALLY—Mark Lennartz, left, and Rick Sadle of KLOK San Francisco launch the "Great San Francisco Song Showdown." The station juxtaposed the lyrics of Tony Bennett's "I Left My Heart In San Francisco" and the music of Jeanette MacDonald's "San Francisco" and asked listeners to make the decision.

Billboard RADIO AWARDS RULES

- All entries must have aired within the eligibility period of Jan. 1, 1984 through Dec. 31, 1984 and must be submitted prior to Jan. 1, 1985.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
 - Radio Station Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included. If also entering the program director of the year category, a separate entry, including tape and written materials is required.
 - Program Director Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
 - Air Personality Of The Year: In addition to the entry blank, the cassette must contain a telescoped aircheck of one complete hour of actual air time.
- INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 1985. Awards will be presented at the Billboard Radio Conference, date and location to be announced.

BILLBOARD RADIO AWARDS 1984 ENTRY FORM

NAME (of entrant): _____
 STATION: _____
 ADDRESS: _____
 CITY STATE ZIP: _____
 PHONE: _____

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____

_____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____

_____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____

_____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
 MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population: _____)

FORMAT:

_____ contemporary hit/ AOR
 _____ adult contemporary MOR/nostalgia
 _____ urban/black miscellaneous
 _____ country (please describe): _____

All entries must be submitted no later than Jan. 1, 1985 to:
 Rollye Bornstein Radio Editor
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

Most Added Records

The week's five most added singles at
 Billboard's reporting stations in each of four formats

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Missing You," John Waite, EMI America	87	87
2 "Lights Out," Peter Wolf, EMI America	70	70
3 "Rock Me Tonight," Billy Squier, Capitol	51	119
4 "Leave A Tender Moment Alone," Billy Joel, Columbia	42	68
5 "Round And Round," Ratt, Atlantic	33	109
BLACK (94 Stations)		
1 "17," Rick James, Gordy	55	55
2 "You Keep Me Coming Back," Brothers Johnson, A&M	22	70
3 "You, Me And He," Mtume, Epic	16	70
4 "Ghostbusters," Ray Parker Jr., Arista	15	70
5 "Ice Cream Castles," Time, Warner Bros.	10	65
COUNTRY (125 Stations)		
1 "Let's Chase Each Other Around The Room," Merle Haggard, Epic	58	58
2 "Shot In The Dark," Leon Everette, RCA	26	72
3 "Dream On Texas Ladies," Rex Allen Jr., Moon Shine	24	46
4 "Love Over Old Times," Sylvia, RCA	23	61
5 "Turning Away," Crystal Gayle, Warner Bros.	22	103
ADULT CONTEMPORARY (84 Stations)		
1 "All Of You," Julio Iglesias & Diana Ross, Columbia	23	38
2 "Leave A Tender Moment Alone," Billy Joel, Columbia	20	36
3 "To Me," Barbara Mandrell & Lee Greenwood, MCA	13	22
4 "Hold Me," Teddy Pendergrass & Whitney Houston, Asylum	11	42
5 "Jump (For My Love)," Pointer Sisters, Planet	10	39



1983 Billboard Radio Award Winners

PERSONALITY OF THE YEAR

CONTEMPORARY/AC

Major Market:
Rick Dees,
KIIS Los Angeles
Medium Market:
Big Mike Fiss,
WYYY Syracuse
Small Market:
The Freakin' Deacon,
WKZQ Myrtle Beach, S.C.

COUNTRY

Major Market:
Bob Burchett,
WCXI Detroit
Medium Market:
Bob Cooper, KWEN Tulsa
Small Market:
Chris Hampton & Joan
Keller Murphy,
WOWW Pensacola, Fla.

URBAN/BLACK

Major Market:
Kenn Webb,
WRKS New York
Medium/Small Market:
Lee Michaels,
WFTC Kinston, N.C.

AOR

Major Market:
The Greaseman,
WWDC-FM Washington
Medium/Small Market:
Joe Thomas,
WIOT Toledo

MOR/NOSTALGIA
Major Market:
Bob Collins,
WGN Chicago
Medium/Small Market:
Richard Ward Fatherly,
KTOP Topeka

MISCELLANEOUS

(OLDIES)
Major Market:
Johnny Hayes,
KRLA Los Angeles
Medium Market:
Bob Moody,
WAKY Louisville
Small Market:
Jack Raymond,
WEIM Fitchburg, Mass.

PROGRAM DIRECTOR OF THE YEAR

CONTEMPORARY/AC

Major Market:
Gerry DeFrancesco,
KIIS Los Angeles
Medium Market: (tie)
Randy Kabrich,
WDCG Durham

Jim O'Hara,
KIHK Davenport
Small Market:
Gene Kuntz,
WITZ Jasper, Ind.

COUNTRY

Major Market: (tie)
Bob Cole,
WMZQ Washington

Johnny Dark,
WCAO Baltimore
Medium Market:
Charlie Marcus,
KYYX Oklahoma City
Small Market:
Chris Hampton,
WOWW Pensacola

AOR

Major Market:
Jeff Sattler,
KDKB Phoenix
Medium/Small Market:
Terry Sullivan,
WIOT Toledo

MOR/NOSTALGIA
Major Market:
Chuck Southcott,
KPRZ Los Angeles
Medium/Small Market:
Lou Dean,
WRVA Richmond

MISCELLANEOUS

Major Market: (Classical)
Mario Mazza,
WNCN New York
Medium/Small Market:
(Oldies)
John Hook,
WGSP Charlotte

STATION OF THE YEAR

CONTEMPORARY/AC

Major Market:
KIIS Los Angeles
Medium Market:
WDCG Durham/Raleigh
Small Market: (tie)
WXLK Roanoke, Va.
WZYQ Frederick, Md.

COUNTRY

Major Market: (tie)
WCAO Baltimore
WWWW Detroit
Medium Market:
WIRE Indianapolis
Small Market:
KGHL Billings, Mont.

URBAN/BLACK

Major Market:
WRKS New York
Medium/Small Market:
WPDQ Jacksonville

AOR

Major Market:
KMET Los Angeles
Medium/Small Market:
WTUE Dayton

MOR/NOSTALGIA
Major Market:
WBBG Cleveland
Medium/Small Market:
WCWA Toledo

MISCELLANEOUS

Major Market: (Classical)
WNCN New York
Medium Market:
(Easy Listening)
WXTZ Indianapolis
Small Market: (Variety)
WDST Woodstock, N.Y.

INTERNATIONAL/MILITARY PERSONALITY OF THE YEAR

Gary Alexander Lee, Fen Tokyo

FEATURED PROGRAMMING

Station Produced:
WGN Chicago: Roy Leonard
with Linda Ronstadt

Syndicator Produced: (tie)
ABC Watermark: Spotlight
Special, "Bob Segar"

Otis Conner Productions:
An American Christmas

Retailing

Chain Capitalizes On A Closing

Record Factory Offers Lesson In How To Shutter

By EARL PAIGE

As the home entertainment software business continues to turn around, some chain units are not keeping pace. Chain managements are now taking a harder look at poor-grossing stores, as illustrated in this first of a series looking at how retailers handle the many aspects of shuttering a store.

SAN FRANCISCO—There are many stores open today that should be closed. That's the view of Bob Tolifson, marketing vice president of 32-unit Record Factory here, who is now taking a closer look at individual units' profitability.

"The biggest grossing days for a store are its first and last days," says Tolifson, alluding to his theory that chain managements shouldn't close units "by tip-toeing out in the middle of the night." He says Record Factory management now tries to "capitalize on closing a store" whenever possible.

Tolifson identifies myriad factors that influence the decision to shut down a unit, including mall/tenant relationships, shopping center deterioration, the clustering philosophy of a given chain and changing demographics.

As one example, he says, "We're looking a lot harder at downtown units. Our profitability just isn't there in many cases. The volume of people doesn't make it, because they only shop from 11 a.m. to 2 p.m. It's dead in the evenings and weekends."

Moreover, he admits to some envy as he lists the high-margin neighbors in one particular downtown location, ranging from high fashion and expensive candies to a gift lingerie store and an import luggage outlet. "Killer markups," he says.

On the other hand, more marketing ramifications impact as chains examine the outer perimeters of their

region, says Tolifson. He cites as an example Sacramento, where Record Factory is on the home turf of Tower Records.

Tolifson cites one unit that "never came back as the economy started to rebound." The store was one of the first for the chain and one of three in the capital city.

"For one thing, the shopping center it was in sort of died around it," he says. "Then a Price Club moved in"—a discount format "with merchandise on factory pallets. At least Price Club filled up the parking lot again," Tolifson notes.

"Not all stores are going to make it now just because the retail climate is improving," Tolifson continues. He says the chain looked at the opportunity existing when a fourth unit in Sacramento was opened and "saw we could transfer the business to this new store."

The question then was whether to go all out and liquidate as much stock as possible, to save carting it across town. "We finally decided that we would just be liquidating weight. How many pieces could we liquidate—1,000-1,500? That's 10 or 15 bins. We pay people around here to move freight, so maybe we're better off doing that."

All the same, Record Factory decided at least to exploit the move with a token sale. "We just cut prices 10% and still made some money out of it. We used the ad lines 'storewide sale' and 'We lost our lease,' but plugged the relocating idea, too,"

Tolifson says.

At the same time, the new store had already been heralded with a grand opening event. "We had waited two weeks before doing a grand opening, to see what we had. Now, with the old store closing, we were ready to come back again with a second grand opening. So we got two shots for the new stores."

Tolifson says the chain's own focus group research and experience shows that shoppers have cynical perceptions about prices anyway. "They see \$5.97 and think you're still making a lot of money. So we go to selected items for reduction in some cases instead of dropping prices to the floor all over the place.

"People perceive a combined cost benefit, one record off but another at shelf. So they come out happy after all."

VSDA Holding Philly Meeting

NEW YORK—The Video Software Dealers Assn. (VSDA) is holding a meeting in Philadelphia July 18 to create a tri-state chapter of the organization. Area retailers are being invited to attend the event, scheduled for 7:30 p.m. at the Marriott Hotel, City Line Ave. and Monument Rd., Philadelphia.

Further details are available from the VSDA's Cherry Hill headquarters: (609) 424-7117.



THE BRECK SET—An atypical Alarm fan gives the group's lead singer Mike Peters, left, tips on holding his hairdo during an in-store appearance at one of the Turtle's outlets in Atlanta. Shown with Peters are drummer Twist, center, and bassist Eddie MacDonald.

55 Stores Combined In New Shulman Co. Ad Plan

PHILADELPHIA—The Shulman Record Co., which operates several music, video and electronics chains in this area, will combine its 35 Listening Booth and 15 of its 20 Wall To Wall Sound & Video stores under one advertising umbrella for a master-overview image.

Effective July 15, all advertising copy and boards will read "Listening Booth and Wall To Wall Sound & Video." The five "Wall To Wall" stores that do not stock prerecorded music will not be included. Shulman's three Beaky's stores and classical Bravo outlet, while not mentioned in the logo, will have their addresses included in ad panels.

The outfit, which has been aggressively seeking to improve its profile as the dominant chain in the Philadelphia region, invited labels into its Cinnaminson warehouse last week to pitch the new 55-store ad plan. Vendors were previously offered a pro-

gram that split advertising for Wall To Wall and Listening Booth.

Shulman reports that as of May 31, company sales totaled \$65 million for the preceding six months, with sales in excess of \$100 million predicted for the year. The chain also says it will open four new stores by August and erect an 80,000 square foot addition to its Cinnaminson complex, with the lion's share of the new space reserved for warehousing.

Shulman's first retail store was opened in a farmer's market in the Kensington area of Philadelphia in 1964. By 1979, the firm had 35 Listening Booths, and then began acquiring floundering chains. Since 1980, Shulman has taken over eight Music Scene stores, three Record Museum shops and seven Wall To Wall outlets. The company anticipates further store acquisitions in the coming year.



Who Is The Adult Contemporary Listener?

By MIKE SHALETT

Arbitron ratings sweeps consistently reveal a surprising winner in the battle for America's listeners: adult contemporary radio. In the latest ratings, adult contemporary beat every other format hands down. While top 40 garnered only 15.3% of the listening audience, AC lassoed a share of 22.9%.

Radio devotees are apparently in love with soft sounds. But what implications does this have for the record industry? Should a&r executives scour the clubs of America for quiet balladeers? Should record stores order massive quantities of disks by singers over the age of 30? Should music journalists forget their preoccupation with funk and rock'n'roll and redirect their attention to quieter sounds?

The triumph of adult contemporary radio in the ratings will be important in the record industry if it reflects a trend that will show up at the stores. In other words, the love of AC will prove important if AC listeners are big record buyers. But our data reveals a strange fact: AC listeners comprise only 4% of the record buyers we surveyed. That is a figure so low it's almost negligible. In all prob-

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

ability, the AC listeners listen to radio, but simply don't bother to buy what they like.

Let's imagine, however, that a label just signed an artist whose sound is distinctly adult contemporary. Small as the AC record-buying public may be, the company has to understand its tastes if it wants to turn


its artist into a star.

Who, then, is the AC listener? The picture that probably springs to mind immediately is a female over the age of 30 who listens to Anne Murray and Air Supply on the station wagon radio as she drives from the suburban school where she's just dropped off her kids to the local shopping mall. Well, you and I may have to shed that preconception. Our latest Street Pulse surveys indicate that the majority (55%, to be specific) of record-buying AC listeners are male.


And are these males older gentlemen with pipes who listen to adult contemporary's soothing sounds while sitting on the living room lounge in their slippers? Maybe the non-record-purchasing AC listeners fit this description, but the record-buying AC fans do not. In fact, almost half the AC record buyers are between 19 and 30. So the adult contemporary audience is indeed adult, but it tends to be *young* adult.

Does the musical taste of the adult contemporary listener lean exclusively toward softer sounds? No. AC listeners who buy records like all types of music. This could explain why AC radio is enjoying success playing a wider spectrum of music than in the

(Continued on page 26)



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Marketing: What Does The Future Hold?

The retail marketplace shifts constantly as both manufacturers and dealers respond to changing consumer needs and wants with new products and services. But where is the customer for home entertainment products moving? How can we be prepared for the future?

In this two-part article, reprinted from the *Journal of Retailing*, author Jack Sheth, marketing professor at the Univ. of Illinois, Urbana, suggests that methods of procurement and delivery will have to change, as the traditional family gives way to more individualized, career-oriented households that are long on spending power but short on time.

The aging of the United States, the prevalence of dual-income households, and the emergence of nontraditional households, such as singles and mingles, are all resulting in highly diverse, adult-oriented and individualistic life styles in which time, rather than money, has become the scarce resource. It is no exaggeration to assert that America is becoming a superactive affluent nation resulting in a time-poor, money-rich society.

With the emergence of the postindustrial electronics age of civilization, it has become possible for the first time to provide enhanced quality at lower cost, to integrate many business functions, to seek highly fragmented markets, and to lower entry-exit barriers for potential suppliers in the marketplace.

Competition is not only intensifying but has radically shifted its character. For example, competition in the retail industry is more global than domestic, with many European and Asian retail companies investing in the United States. At the same time, there is a strong interest among retail giants such as Sears, Roebuck in establishing trading companies to position themselves as worldwide sourcing and selling products and services.

Furthermore, the old idea of a large number of competitors generating a lot of competition is being replaced by new ideas of one-stop, full-time competitors coexisting with specialty chains rather than competing against one another. Finally, unlike the old days when manufacturers, through forward integrations, also owned or controlled the wholesalers and the retailers, we expect in the future the prevalence of backward integration in which the retailer will own or control the manufacturers and other suppliers.

The regulatory focus is also shifting dramatically as compared with the decades of the 1950s and the 1960s. First of all, there is a strong sentiment, at least at the federal level, to deregulate industries such as airlines, telecommunications, and professional services including health care, insurance, and banking. At the retail level, this deregulation has already resulted in the blurring of boundaries between products and services. For example, dry goods retailers, such as Sears, are committed to financial services business, and supermarket chains (for example, Kroger) look more like one-stop neighborhood convenience centers with lots of non-grocery products and service.

Second, it also appears that the antitrust department no longer associates bigness with badness, if the approval of recent mergers, acquisitions, and lateral consolidation of competing firms is any indication.

Finally, there is a clear plateauing, if not an actual decline, of consumerism, partially due to guilt-by-association prejudgments by consumer advocates and partially due to the retail industry's realization that the presence of consumerism is a shame of marketing.

These four environmental forces combined have generated a number of trends which the retail industry must learn to cope with by adjusting or changing its business practices and strategies.

EMERGING TRENDS FOR RETAILING

Premium versus Functional Products: With the decline of the traditional middle class as a consequence of career-oriented, dual-income, and adult-oriented life styles, the single-class mass-consumption society is likely to be replaced by a dual-class mass-consumption society consisting of the affluent and the average classes. It will be possible for retailers to offer high-margin, premium products and services to a much bigger segment of the total population than ever before. In other words, what was within

the reach of a handful of very rich people will be within the reach of as much as 20% to 25% of the total population.

Consequently, retailers that specialize in premium products and services will find that the growth potential for their products is enormous. At the same time, they will be able to utilize mass-marketing tactics and reduce their marketing costs per unit of transaction. Therefore, these companies will also have greater profit potential. Examples include such premium retailers as Neiman-Marcus, Bloomingdale's, Dayton Hudson, Marshall Field, and many others. Even middle-class stores such as Sears and J.C. Penney are also attempting to upgrade their merchandise through signature labels and non-store premium-brand names.

At the same time, those retailers that offer mass-market functional products and services will find it more and more difficult to survive. As the single-class, mass-consumption society partitions itself into a dual-class, mass-consumption society, inevitably the total market share of functional products will decline, with resultant intense price competition to protect or increase market shares. Lower market shareholders in the mass markets

personalities, rather than through their inherent functional benefits. Therefore, wants are harder to engineer in products and services. Indeed, it is precisely this shift from a need-driven to a want-driven society that is largely responsible for the failure of technologically driven products and market programs. Therefore, it will become increasingly necessary to understand the psychology of the markets rather than the physiology of markets. This may be one of the explanations for the growing trend in most shopping malls to provide excitement by presenting lots of atmospherics, activity, and entertainment through special events, exhibits, and shows.

Second, people are likely to be more divergent on what they want than on what they need. It will therefore become ever more difficult to mass-market want-driven products and services. Market segmentation and market specialization will have to be learned in place of product specialization and mass marketing. Indeed, it will become necessary to utilize "pull" strategies in place of "push" strategies in marketing. In the retail industry, this change is already manifested by the emergence of specialty chains such as The Limited, Footlocker, and B. Dalton, Bookseller.

Finally, wants are more dynamic and volatile than needs. Whereas needs are fairly stable and consistent over longer time periods, wants tend to rise and subside much faster. This fact suggests that retail marketing will manifest shorter and shorter product, image, and competitive-positioning life-cycles. Indeed, it means that retailers will have to plan major technological and marketing innovations with shorter payback periods. An example of one way to accommodate this emerging trend in a highly capitalized "brick and mortar" business is the announcement by Sears to reorganize its future store interiors into many boutique shops and specialty counters.

The emerging evidence of shorter life cycles, particularly for those retailers and institutions that are positioned on want dimensions, is massive. Examples include recreation, entertainment, and fashion retailers, in addition to newer retail institutions such as specialty chains and party-plan selling.

Personalized Procurement and Consumption: With the emergence of nontraditional households as well as dual-income, career-oriented life styles, most products and services will be demanded and consumed at a per capita level rather than shared at the household level. Furthermore, as we continue to increase living standards, it will become more and more possible to afford products and services that are personalized rather than standardized.

In particular, per capita consumption is likely to grow for consumer durables, professional and personal services, packaged foods industries, and leisure. The concept of a family car is likely to give way to a personal

car. Therefore, the demand for station wagons should decline and demand for personal small cars should increase over time. In other words, the issue facing the automobile industry is not just the size of the automobile but also the type of car demanded in the marketplace. Similarly, cameras, radios, television sets, and other brown goods are also likely to become per capita products.

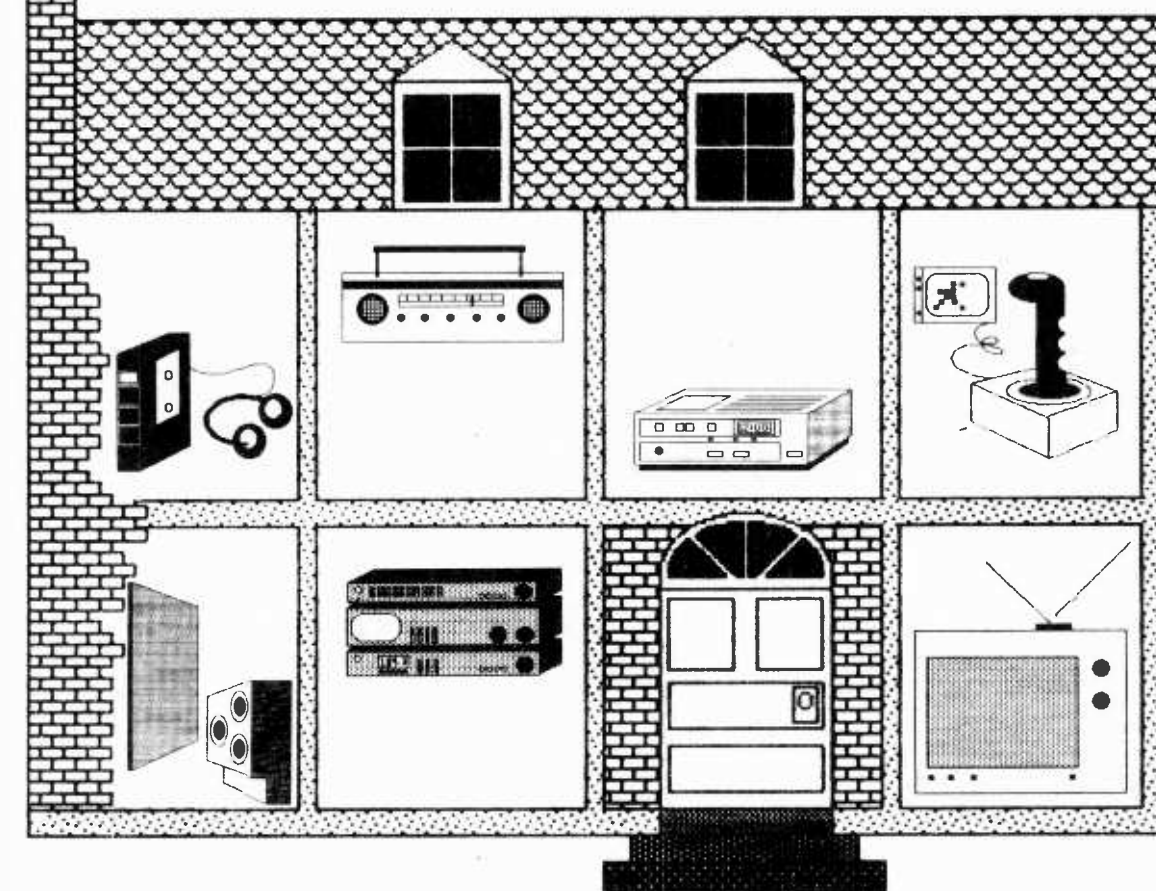
Professional and personal services, such as insurance, health care, legal services, and financial services must also be redesigned so that they are offered on a per capita rather than a per household basis. This trend is already evident in the banking and medical services.

Third, as we shift from the home preparation of food to the consumption of already prepared food, as well as from family dinners to individual eating habits for all three meals, grocery manufacturers and retailers will have to innovate new packaging sizes and ready-to-serve foods which are better suited for personal consumption than household consumption. These items include cereals, soups, cheese, bread, meat, and all other staple foods.

Fourth, the leisure market, including entertainment and recreation, must shift from family to individual consumption. For example, it is more likely that each member of the family will watch his or her own television or cable programs rather than that families will watch together, partially because of time constraints and partially because of increasing individualism.

(Continued on opposite page)

The Future Of Home Entertainment



The author sees retailers of the future falling into three basic categories: full-line, resembling the traditional department store; market specialist, appealing to a particular life-style (clothing and accessories for young, upscale women, for example); and product specialist, selling a full line of a specific product (running shoes, for example). Successful retailers in the home entertainment industry will also need to market to more individualized interests and tastes of consumers. Each family member is likely to be occupied with his or her own entertainment hardware and software, as depicted in the illustration. (Design Doublespace).

will probably not survive, and the result will be market consolidation. This is already evident in the retail grocery business where once powerful private-label supermarkets such as A&P are finding it hard to survive.

A similar process is currently taking place in the appliance and automotive aftermarket (tires, batteries, and accessories). The packaged goods business at both the manufacturing and the retail level is also going through a similar consolidation. Among grocery manufacturers, including Pillsbury, General Foods, General Mills, Nabisco, Proctor & Gamble, and many others, one observes a good deal of jockeying for position by mergers and acquisitions as well as their abandonment of major product lines in order to consolidate their positions of market strength. The same reality is emerging in the retail food chains, such as Jewel, Kroger, Safeway, and particularly, many such regional chains as IGA.

Dominance of Wants over Needs: As the society progresses on Maslow's hierarchy from physiological and safety-security needs to those for love, affection, and self-esteem, psychological wants will come to dominate the consumer motivations over the physiological needs. It is no exaggeration to state that as an affluent nation, the United States is a want-driven rather than a need-driven society.

It will become increasingly difficult for some companies to survive and grow as the consumer markets shift from need-driven to want-driven markets, for several reasons. First, products acquire want-driven utilities through their associations with socioeconomic and other reference groups or with imageries and

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CD—Compact Disc; CA—cassette; 8T—8-track cartridge; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- BROWN, LEWIS**
Stylized
LP Allegiance SA 14 \$5.98
CA CSA 14 \$5.98
- LADY BROWN SUGAR BELL**
The Lady is Armed and Dangerous
LP Mersey M-1 \$9.98
CA M-1 \$9.98
- LOU, JUNIE**
Junie Lou Sings For You
LP Process PR-1 \$9.98
CA PR-1 \$9.98
- OCEAN, BILLY**
Suddenly
LP Jive JL 8-8213 (Arista) \$8.98
CA JLC 8-8213 \$8.98
- REESE, DELLA**
Something Cool
LP Allegiance AV 5025 \$5.98
CA CV 5025 \$5.98

COUNTRY

- AXTON, HOYT**
Down and Out
LP Allegiance AV 5023 \$5.98
CA CV 5023 \$5.98
- BROWN, VIRGE**
Country Is Brown
LP Country Star CS-16 \$9.98
CA CS-16 \$9.98
- CANNON, ACE**
Ace In The Hole
LP Allegiance AV 5024 \$5.98
CA CV 5024 \$5.98
- NELSON, WILLIE**
Wild & Willie
LP Allegiance AV 5010 \$5.98
CA CV 5010 \$5.98
- RILEY, JEANNIE C.**
Tears, Joy & Memories
LP Allegiance AV 5026 \$5.98
CA CV 5026 \$5.98
- SUE, DEBBIE**
Rock 'N' Country Sides
LP Country Star CS-17 \$9.98
CA CS-17 \$9.98

CLASSICAL

- BACH, J.S.**
Tocatta, Peter Hurford, Organ
LP Argo 411 824-1 ZH (London) NA
CA 411 824-4 ZH NA
- BRAHMS**
Clarinet Trio Op. 114,
Horn Trio Op. 40
Members of the New Vienna Octet
LP Digital 410 114-1 LH (London) NA
CA 410 114-4 LH NA
- LISZT**
Jorge Bolet, Piano
LP London 410 161-1 LH NA
CA 410 161-4 LH NA
- MOZART**
Eine kleine Nachtmusik, Serenada
Notturmo K 286
The Academy of Ancient Music,
Christopher Hogwood
LP Florilegium 411 720-1 H (London) NA
CA 411 720-4 OH NA

COMPACT DISC

- BACH**
Tocatta, Peter Hurford, organ
CD Argo 411 824-2 ZH (London) NA
- BACH & MENDELSSOHN**
Tocatta & Fugue
CD London 411 929-2 LH NA
- BEETHOVEN**
Piano Sonatas
CD Teldec 8.42913 (London) NA
- HANDEL, GEORG FRIEDRICH**
Water Music
Concentus Musicus Wien,
Nikolaus Harnoncourt
CD Teldec 8.42368 (London) NA
- LIEBSTRAU**
Romantic Piano Music
CD London 411 934-2 LH NA
- MAHLER**
Symphony No. 4
Kiri Te Kanawa; The Chicago
Symphony Orchestra;
Sir Georg Solti
CD London 410 188-2 LH no list
- MANDRELL, LOUISE**
Too Hot To Sleep
CD RCA PCD1-4820 no list
- MOZART, WOLFGANG AMADEUS**
Eine kleine Nachtmusik,
Serenada Notturmo K 286

- The Academy of Ancient Music,
Christopher Hogwood**
CD Florilegium 411 720-2 OH
(London) no list
- MOZART**
Symphonies Nos. 31 & 33
Concertgebouw Orchestra, Nikolaus
Harnoncourt
CD Teldec 8.42817 (London) no list
- NILSSON, HARRY**
Nilsson Schmilsson
CD RCA PCD1-4515 no list
- PAILLARD, JEAN FRANCOIS &
CHAMBER ORCHESTRA**
Pachelbel Canon in D; Albioni,
others
CD Erato ECD-88020 (RCA) no list
- PARTON, DOLLY**
The Great Pretender
CD RCA PCD1-4940 no list
- PRESLEY, ELVIS**
Elvis' Gold Records, Vol. 5
CD RCA PCD1-4941 no list
- PRIDE, CHARLEY**
Night Games
CD RCA PCD1-4822 no list
- RUBINSTEIN, ARTUR & REINER,
FRITZ & THE CHICAGO SYMPHONY
ORCHESTRA**
Rachmaninoff Concerto No. 2;
Rhapsody on a Theme of Paganini
CD RCA Red Seal RCD1-4934 no list
- SATIE**
Three Gymnopedies & Other
Piano Works
CD London 410 220-2 LH no list
- SCIMONE, CLAUDIO AND VENETI,
I. SOLISTI**
Vivaldi, 5 Concertos
CD Erato ECD-88007 (RCA) no list
- SCHUBERT, FRANZ**
Der Tod und Das Madchen
Vermeer Quartet
CD DMM 8.42868 (London) no list
- SIBELIUS**
Symphony No. 7, Tapiola
Philharmonia Orchestra, Vladimir
Ashkenazy
CD London 411 935-2 LH no list
- SPRINGFIELD, RICK**
Hard To Hold Soundtrack
CD RCA PCD1-4935 no list

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

A Look At Marketing's Future

• Continued from opposite page

Therefore, television programming in both content and timing needs to shift from prime-time family programs to all-time personal programs; it will be more and more difficult for the American family to get together at a specific hour to watch a news program such as the CBS News as they watched Walter Cronkite for a generation. In short, news will have to be offered on a continuous 24-hour basis.

Similarly, recreation activities will probably become highly individualistic and personalized. It is likely that each member of the family will engage in a different activity even when the family is together at home; for example, the young adults may play videogames or program their personal computers while the parents exercise. The individualism in outdoor recreation will be manifested even more. For example, tennis, racquetball, fitness centers, shopping, and eating out are all likely to compete against individual activities.

What does all this mean to the retail industry? There are several significant implications for the way the retail industry does business. First, it must change its procurement policies to accommodate greater variety of sizes and styles but at the same time keep its procurement costs low. One way to achieve these goals is to establish long-term contracts with full-time suppliers who will be able to put together a richer assortment and still retain economies of scale. Second, the credit policy and the use of financial instruments such as credit cards and lay-away plans must be redesigned to suit individual rather than family obligations. Third, store operations, such as opening and closing hours as well as merchandise selection, displays, and promotions, must be decentralized to allow the individual store managers to adjust to the local preferences.

Next week: Management strategies for meeting the future.

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New On The Charts

A weekly feature spotlighting a new title on Billboard's computer software or video games charts.



SUMMER GAMES

#11 HOME ENTERTAINMENT

When the Soviet Union pulled out of the Olympic Games, executives at the home computer software firm Epyx came up with this idea: Let's invite the Russians to participate in our "Summer Games." That supposition prompted company president Michael Katz to send Russia's U.S. ambassadors a review copy of the game.

No one was more surprised than Bob Botch, the director of marketing for Epyx, when Vladimir Grachov, assistant to Russia's ambassador to the U.S. Anatoliy Dobrynin, called. "We are most interested in seeing the game," he told Botch. "But, unfortunately we don't have access to a Commodore 64. We have an Atari computer. Could you send that version?"

According to Botch, when the ambassador returns to Washington, he will be taking a look at "Summer Games." The Soviet Consul General in San Francisco also contacted Epyx and said the game had been forwarded to Moscow.

Contacting Russia's consulates was part of a company ploy to conjure up some publicity for the new title. It worked. The letter-writing piqued the interest of the Associated Press, which published a story. "We don't know how many newspapers picked it up," says Botch. But, he readily admits, it helped elevate pre-orders.

Nine Epyx designers contributed to the title. Five of them, Craig Nelson, Scott Nelson, Steve Mudry, Steve Landrum and Jon Leupp, formerly worked for Starpath, which Epyx acquired in 1983.

Additional designers for the title included musician Brian McGhie and Scott Nelson, who programmed the national anthems for 18 countries. Nelson composed an original score for the opening ceremonies. Dennis Caswell created the animation for the opening ceremonies, which depict a runner lighting the Olympic torch. A national anthem for the country Epyx was developed by Randy Glover, who also worked on "Jumpman." Artist Erin Murphy took charge of the graphics for "Summer Games."

The title is available on Commodore and Atari computers, and sells for about \$30. Botch says the firm has shipped about 50,000 units.

FAYE ZUCKERMAN

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard

Billboard Computer Software

Survey for Week Ending 7/14/84

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	26	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	27	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	5	41	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
4	4	34	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	3	41	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
6	6	3	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	7	6	CHOPLIFTER	Broderbund	Arcade Style Game		●	★	●					
8	13	5	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
9	11	5	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
10	16	2	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
11	8	6	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
12	9	41	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
13	10	40	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
14	12	31	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
15	15	41	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
16	14	19	SARGON III	Hayden	Chess Game		●			●				
17	17	37	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
18	19	19	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
19	18	25	BEACH-HEAD	Access	Strategy Arcade Game				●					
20	20	5	ZORK II	Infocom	Adventure Style Game		●	●		●				

EDUCATION TOP 10

1	1	41	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	4	39	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
3	2	24	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
4	3	22	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
5	7	2	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
6	5	6	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆	◆	●				
7	6	3	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
8	9	6	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.				●					
9	8	4	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				
10	10	20	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				

HOME MANAGEMENT TOP 10

1	1	33	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
2	2	41	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	4	3	APPLE WORKS	Apple-Computers Inc.	Word Processor Data Base/Spread Sheet		●							
4	3	41	PFS:FILE	Software Publishing	Information Management System		●			●	●			
5	5	32	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
6	6	41	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
7	NEW ENTRY		NEW PAPER CLIP	Battries Included	Word Processing Package				★					
8	9	4	PFS: Write	Software Publishing	Word Processing Package		●			●				
9	7	31	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
10	8	8	MULTIPLAN	Microsoft	Electronic Spreadsheet		●							

Video Music Programming

MTV Adds & Rotation

As of 7/3/84

This report does not include those videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music/programming, MTV, 1133 Avenue of the Americas, New York, New York 10036.

NEW VIDEOS ADDED:

Bananarama, "Cruel Summer," Mercury
 Rick Derringer, "I Play Guitar," Jem
 Karen Kamon, "Loverboy," Columbia
 Huey Lewis, "If This Is It," Chrysalis
 Giorgio Moroder, "Reach Out," Columbia
 Psychedelic Furs, "Heaven," Columbia
 Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS
 Spandau Ballet, "Only When You Leave," Chrysalis
 Sparks, "With All My Might," Atlantic
 Split Enz, "Message To My Girl," A&M
 Billy Squier, "Rock Me Tonight," Capitol
 Roger Taylor, "Man On Fire," Capitol
 David VanTiegham, "These Things Happen," Warner Bros.
 What Is This, "Mind My Have Still I," MCA
 Johnny Winter, "Don't Take Advantage," Alligator

HEAVY ROTATION (maximum 4 plays a day):

Berlin, "No More Words," Geffen
 Bon Jovi, "She Don't Know Me," Mercury
 Cars, "Magic," Elektra
 Chicago, "Stay The Night," Full Moon/Warner Bros.
 Chris DeBurgh, "High On Emotion," A&M
 Def Leppard, "Me And My Wine," Mercury
 Duran Duran, "The Reflex," Capitol
 Go-Go's, "Head Over Heels," IRS
 Eddy Grant, "Romancing The Stone," Portrait
 Billy Idol, "Eyes Without A Face," Chrysalis
 Jefferson Starship, "No Way Out," RCA
 Billy Joel, "Leave A Tender Moment Alone," CBS/Fox
 Madonna, "Borderline," Sire
 Ray Parker Jr., "Ghostbusters," Arista
 Pointer Sisters, "Jump," Planet/RCA
 Prince, "When Doves Cry," Warner Bros.
 Ratt, "Round And Round," Atlantic
 Slade, "My Oh My," CBS Associated
 Van Stephenson, "Modern Day Delilah," MCA
 Rod Stewart, "Infatuation," Warner Bros.
 Thompson Twins, "Doctor Doctor," Arista
 Van Halen, "Panama," Warner Bros.
 John Waite, "Missing You," EMI America
 Wang Chung, "Dance Hall Days," Geffen
 ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
 Berlin, "Now It's My Turn," Geffen
 Tony Carey, "First Day Of Summer," MCA
 Cars, "Hello Again," Elektra
 Face To Face, "10-9-8," Epic
 Andy Fraser, "Fine Fine Line," Island
 Roger Glover, "The Mask," 21/PolyGram
 Go-Go's, "Turn To You," IRS
 Corey Hart, "Sunglasses At Night," EMI America
 Dan Hartman, "I Can Dream About You," MCA
 Elton John, "Sad Songs," Geffen
 Little Steven, "Out Of The Darkness," EMI America
 Madonna, "Lucky Star," Sire
 Mama's Boys, "Mama Weer All Crazee Now," Jive/Arista
 Motley Crue, "Too Young To Fall In Love," Elektra
 Night Ranger, "When You Close Your Eyes," Camel/MCA
 Orion The Hunter, "So You Ran," Portrait
 Alan Parsons, "Prime Time," Arista
 Red Rider, "Young Thing, Wild Dreams," Capitol
 Rubber Rodeo, "The Hardest Thing," Mercury
 Scandal, "The Warrior," Columbia
 Rick Springfield, "Don't Walk Away," RCA
 Style Council, "You're The Best Thing," Geffen
 Tina Turner, "What's Love Got To Do With It," Capitol
 Twisted Sister, "We're Not Gonna Take It," Atlantic
 Ultravox, "Dancing With Tears," Chrysalis
 Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

Australian Crawl, "Boys Light Up," Geffen
 Bangles, "Hero Takes A Fall," Columbia
 Bronz, "Send Me An Angel," Island
 Choirboys, "You're With The Boys Now," Atco
 Combanation, "Girls Like You," Warner Bros.
 Dire Straits, "Solid Rock," Warner Bros.
 Thomas Dolby, "Dissidents," Capitol
 Fleshtones, "American Beat," IRS
 Lita Ford, "Gotta Let Go," Mercury
 David Gilmour, "Love On The Air," Columbia
 Human League, "Lebanon," A&M
 Icehouse, "Taking The Town," Chrysalis
 Icon, "On Your Feet," Capitol
 Kid Creole, "My Male Curiosity," Atlantic
 Killing Joke, "Eighties," EG
 Nick Lowe, "Half A Boy/Half A Man," Columbia
 Manfred Mann, "The Rebel," Arista
 Marillion, "Assassin," Capitol
 Modern English, "Chapter 12," Sire/Warner Bros.
 Passion Puppets, "Like Dust," MCA

(Continued on page 59)

Retailing

Now Playing

B. Dalton Opens Book On Software

By FAYE ZUCKERMAN

A weekly column focusing on hardware and software developments in the home computer field.

How has the massive B. Dalton Booksellers chain fared in the computer software merchandising game? According to Bob Ponzetti, vice president of software marketing for the 720 bookstores, its success with computer programs has prompted the company to open B. Dalton Software Etc. in downtown Minneapolis.

And Ponzetti is not precluding the possibility that another similar store will open soon. Although he remains mum about future plans for the software area, he readily describes the success the company is currently having in this product category.

The six-month-old Software Etc. is a 1,200 square foot software super-market displaying more than 1,200 different programs, 1,000 related book titles and an assortment of accessory and peripheral items. It has a highly trained sales force that takes charge of demonstrating products on the store's accessible computer displays.

Business, education and personal productivity packages are the store's primary focus. The customers are upscale and well educated and the traffic flow consistently heavy, Ponzetti says.

B. Dalton's leap into software merchandising occurred after nearly two years of experimenting, and was not devoid of unexpected difficulties, most notably an ill-prepared sales staff. The company's salespeople are more book aficionados than technology pundits. "Finding good salespeople is critical for this category. Customers want to see the program, know what the software does, how it works and where to take it if it breaks," Ponzetti explains.

"I suspect record stores are having a similar problem finding sales staffs who know both the music and computer categories," he adds. "At least we were selling computer books, so we had some familiarity with computers. For record stores, I guess the

connection is the entertainment aspect."

Initially, B. Dalton Booksellers postured itself as offering the broadest selection of computer books. Then, in 1982, the stores tried to attract customers interested in reading about computers. "We ran extensive radio and print advertising about the computer books," Ponzetti recalls.

Entry into the software merchandising area came in the form of products that packaged books with computer software. B. Dalton purposely placed the combination products in "average stores in average locations," he says. It was observed that an upscale, well educated customer bought computer books and software.

(Continued on page 26)

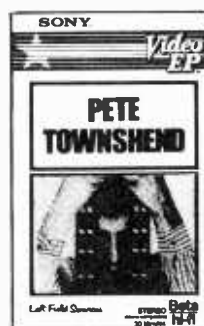
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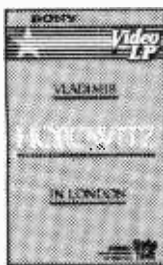
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JULY 14, 1984, BILLBOARD

Now Playing

• Continued from page 25

Currently, some 10 stores carry 400 computer software titles in displays adjacent to the computer book area. Software Etc. is the only B. Dalton retail outlet demonstrating software. According to Ponzetti, some of the other stores are starting to experiment with demonstration units.

★ ★ ★

This year's conference: The National Computer Conference, the largest of the computer shows, kicks off Monday (9) at the Las Vegas Convention Center with John F. Akers, president and director of IBM, keynoting. Akers will fashion his speech around this year's theme, "enhancing creativity."

Nearly 90,000 are expected to flock to Las Vegas to participate in 90 technical sessions, peruse some

700 exhibits and view a variety of feature films about computers. The show is sponsored by the American Federation of Information Processing Societies Inc., the Assn. of Computing Machinery, the Data Processing Management Assn., the IEEE Computer Society and the Society For Computer Simulation.

According to Dennis J. Frailey, director of the technical sessions, "Today's technology is migrating away from the centrally shared medium, as in the mainframe computers, toward the individual. The creative uses of personal computers by individuals in the office, factory and home is the theme that ties the show together."

Computer expert Faye Briggs of Rice Univ. will discuss the new generation of high performance comput-

ers, describing improvements in computer architecture and processing techniques. Addressing the topic of state-of-the-art software will be Winsor Brown of Volition Systems, who will talk about life cycles for computer programs.

Allan Paller, the chairman of AUI Data Graphics/ISSCO, will focus his presentation on computer graphics and entertainment. Alfred Ricommi, chairman of Texas Instruments, will discuss the impact on new technology on the home, work and educational environments.

Artificial intelligence will take a high profile at the conference this year, with James Miller of Computer Thought chairing a panel on research and applications for this category. He will touch on the role AI will take in the home and in offices.



MUSICAL PRESCRIPTIONS—Streetwise Records' Dr. John holds court with retailers at the Cobooze in Minneapolis. Shown from left are Pickwick's purchasing vice president Justin Dudley, Rick Hecceg of the city's Positively 4th Street outlet, Dr. John and Jerry Bix of the Navarre Corp.

On Target

• Continued from page 21

Most surprising is the fact that a full 20% of AC consumers said that new wave/new music was their favorite type of music. AC listeners obviously like their daily fix of Culture Club and Cyndi Lauper.

If you're mounting a marketing campaign to reach the AC consumer, what forms of media will be the most effective? MTV has far less impact than it would on the average heavy

metal or new wave fan, but, strangely enough, it *does* have an impact. A quarter of AC consumers do watch Music Television. And traditional television reaches the AC consumer more effectively than it reaches the average record buyer.

AC consumers are more likely to be watching the news than the average record buyer. So getting an AC artist on the entertainment/talk portion of the local news program would be a good way to reach this consumer.

Once you've reached the AC person who purchases records, where will he or she shop? Discount stores or record stores found in malls. The AC consumer is almost twice as likely to be found in a discount store than his or her survey counterparts. They may also be found in the record section of a department store.

In short, the Arbitron figures don't mean that it's time for record companies to lop all the rock artists from their rosters or for chain owners to start up ballad-only specialty stores. The overall percentage of record buyers who call AC their favorite format is very low.

On the positive side, the AC lovers who *do* buy records tend to be males between the age of 19 and 30 who favor not only soft sounds but a substantial dose of new wave. And best of all, if you can lure AC listeners into the stores, you've got a surprise awaiting you. Our research reveals that the tiny number of AC fans who do buy records are—get ready for this—heavy buyers!

70 Accounts For Chicago's Newest Distrib

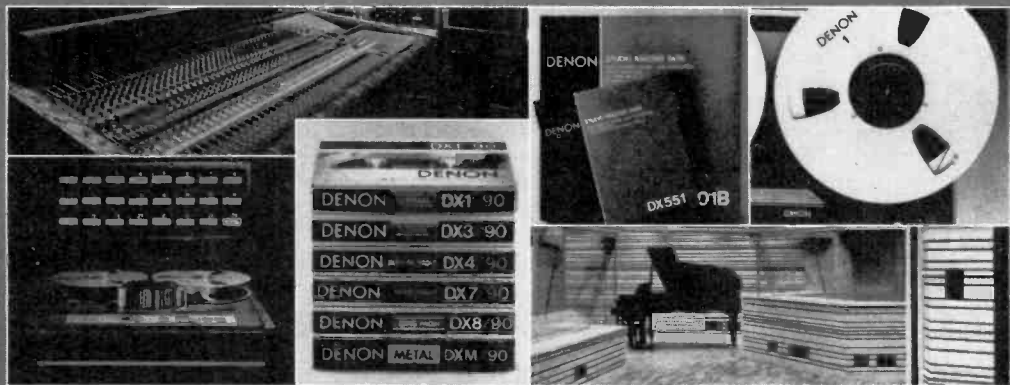
CHICAGO—Hits Unlimited of suburban Des Plaines, the Chicago area's newest independent distributor, has accrued more than 70 accounts in its first month of existence, according to co-owner Les Reid.

Reid, who was previously sales manager for the recently closed Dance Records Distributing of suburban Bensenville and before that in promotion with Progress Distributors, which is also defunct, says he and partner Harold Davis have acquired more than a dozen labels for distribution, most of which cover 12-inch and LP product. They include the Rough Trade, Shanachie, NIA, Sugarscoop, Joe Gibbs, Airwave, RETT, Cutting, Borrowed, Increase and Clockwork labels. Recent additions include blues labels Lejam, Rhetta and Rooster Blues.

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Top Titles Lead Labor Day Blitz 'Romancing,' 'Footloose' Set For Late August Release

By TONY SEIDEMAN

NEW YORK—A pair of blockbuster titles and a wide selection of carefully targeted ones could make this year's Labor Day holiday one of the biggest home video weekends yet, with CBS/Fox Video's \$79.95 "Romancing The Stone" and Paramount Home Video's \$39.95 "Footloose" both due to ship on Aug. 27.

But while the mainstream feature films may grab much of the attention, several sharply targeted marketing efforts will also be gunning for sales. The titles involved reflect the increasing segmentation of the rapidly growing home video marketplace. Among them will be children's giveaway promotions by RCA/Columbia Home Video and MGM/UA Home Video, and the introduction of three different multi-volume computer educational series by Embassy Home Entertainment.

Last year Paramount Home Video saw a pre-sale of 151,000 units for its \$39.95 "Flashdance," which didn't ship until well after Labor Day weekend. This year, the firm's vice president and general manager Tim Clott

expects to garner "significantly" better numbers for "Footloose." Clott is looking for stronger figures growing out of both a greater U.S. VCR population and the fact that the "Footloose" cassettes should be in stores before the holiday begins.

CBS/Fox Video is planning a double punch for the fall, with "Romancing The Stone" on sale for Labor Day and "Yentl" on video shelves before the end of September. Both titles will bear CBS/Fox's standard feature film price of \$79.95. Retail expectations for the two titles are high, with "Romancing" one of the biggest films of the year and "Yentl" having the star power of Barbra Streisand.

Embassy Home Entertainment plans to go outside of the regular video specialty store network to find its sales, peddling a 12-volume series of videos dedicated to teaching personal computer owners how best to exploit their machines through computer stores and other such outlets.

According to Embassy vice president Bob Cooke, the 12 volumes will actually consist of three four-video-cassette sets. Each of the sets will be devoted to a single brand of comput-

er. Covered will be the IBM PC, the Apple II series and Tandy Corp.'s TRS-80. Cassette lengths will range from 75 to 119 minutes, and prices from \$59.95 to \$89.95.

In each set, the first volume will familiarize owners with their systems; the second will detail the uses of spreadsheets; the third will deal with word processing, and the fourth with data base management. Consumers can purchase any one of the volumes, but video stores will have to carry all four of a series if they want to be able to stock the set, says Cooke.

While Embassy is trying to educate adults, MGM/UA and RCA/Columbia will be targeting the children, using sales pitches tied into the fact that September is back-to-school month.

Youth-oriented product will lead MGM/UA's September schedule, with Shari Lewis' first titles made for home video going into release. At the same time, says vice president of sales Saul Melnick, the company plans a special promotion involving Family Home Entertainment product, with a

(Continued on page 33)



WOW TACTICS—Passport artist Wendy O. Williams poses with the wrecking crew featured in her current video "It's My Life." The clip features Williams climbing from a moving car to an airplane via a rope ladder.

'Hot Shorts' Disk Is Latest Firesign Theatre Project

By FAYE ZUCKERMAN

LOS ANGELES — The Firesign Theatre, creators of the first comedy video album (Billboard, Oct. 22), have completed a second video project, a CED videodisk for RCA Video Productions called "Hot Shorts."

According to the three-member troupe, "Hot Shorts" took about nine months to make, and production started roughly four months before RCA announced it was getting out of the videodisk hardware business. Although the three voice some discouragement about RCA's decision, they say that the company's video arm is looking to sell the show to cable and launch "Hot Shorts" as a videocassette. The disk is scheduled to ship in July.

A spokesperson for RCA Video Productions states that the firm is committed to publishing and promoting CED software. "As long as there is a market, we will continue to support it," she says. "Of course, we are looking into other formats and markets for the show."

A sale to cable would be ideal, says Firesign Theatre member Phil Proctor. In fact, Proctor and his colleagues Peter Bergman and Phil Austin suggest that the video's nine eight- to 10-minute comedy segments fit well into current cable programming standards.

For "Hot Shorts," the Firesign Theatre removed the soundtrack from segments of old Republic serials supplied by Bud Groskopf of NTA. Then the comedy team added new voices, storylines and sound effects, converting the once-serious black and white dramas into comedic adventures.

In "Revenge Of The Non-Smokers," for example, Capt. Smokestopper has to save the non-smoking world from a traitorous surgeon general who is a cigar smoker. In another 10-minute segment, "Heaven Is Hell," attempts by Heaven's landlord to allow Californians into paradise are thwarted by New York angels who don't approve of sprouts and surfboards going through the pearly gates.

To produce these nine segments, Bergman, Proctor and Austin viewed nearly 300 hours of film. According to Proctor, they used a Showcron, which sped up the film and thus shortened the time needed to look for good material. When usable segments were discovered, the group re-adjusted the black and white of the 16mm stock on which the footage was stored to increase the quality of the resulting video.

Additionally, the members of Firesign Theatre worked special comedic sound effects into the script. "We did all our own sound or Foley work," says Proctor. Total costs came to

about \$100,000, they estimate.

Certain characters that have popped up frequently over the group's 18-year history are missing from the video, including Nick Danger, Nancy and the personnel of Lawyers' Hospital, who played a prominent role in Pacific Arts' "Nick Danger In The Case Of The Missing Yolk."

"We decided to use new characters and fresh material," Bergman says. "The project just seemed to call for it."

Sales for "Nick Danger," which was marketed by Pacific Arts, have slowed, according to the troupe. "We think that when the price comes down on the video, it will be more of an incentive to buy rather than rent it," Bergman comments. "It seems to be a rental item right now."

For the Firesign Theatre, who first started as a comedy team in 1966 on the late-night radio show "Radio Free Oz," the RCA effort joins a collection of finished projects that includes 21 record albums, four books, three films and a series of nationally syndicated radio shows.

Initially, the comedy team numbered four. But the fourth member, David Ossman, has since left the team to pursue a career in public broadcasting.

The Firesign Theatre is currently working on an interactive Compact Disc for Warner Communications. The CD will contain a quiz in which listeners advance by deciphering the correct number to switch to on the disk player. "And, if you chose the wrong number, you know the consequences will be funny," Bergman says. The executive in charge of the project is Stan Cornyn.

The group's first Compact Disc, "Nick Danger In The Three Faces Of Al," was released in April on Rhino Records.

U.S.A. Buys 22 King Films

NEW YORK—U.S.A. Home Video has added 22 more titles to its ongoing 1984 rights-buying spree, with the purchase of more than a score of tv movies from King Features Entertainment.

Titles included in the buy are "The Fighter," starring Gregory Harrison; "The Day The Loving Stopped," with Dennis Weaver; "Miss All American Beauty," with Diane Lane and Cloris Leachman; and "Prime Suspect," with Teri Garr.

So far this year, U.S.A. has made four such purchases. Earlier, the company picked up 60 titles from Viacom, 58 from Lorimar, and 22 from Alan Landsburg Productions.

Billboard Videodisk Top 20									
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Survey for Week Ending 7/14/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	16	2	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	1	5	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
3	6	4	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
4	2	13	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
5	3	5	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
6	5	29	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
7	12	29	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
8	4	7	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
9	7	17	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
10	8	11	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
11	11	22	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
12	13	31	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
13	9	27	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
14	19	18	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
15	18	28	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
16	10	19	MR. MOMA	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
17	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.91
18	15	3	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
19	14	8	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
20	17	3	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98

• Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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*TV Digest and Video Magazine.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

FILMS

THE CASTAWAY COWBOY

James Garner, Vera Miles, Robert Culp
Beta & VHS Walt Disney Home Video \$69.95

CHARLIE AND THE TALKING BUZZARD

Bruce Kemp, Duncan McLeon, Christopher Penn

Beta & VHS Trans World Entertainment \$39.95

FIVE MILE CREEK

Louise Caire Clark, Rod Mullinar, Liz Burch
Beta & VHS Walt Disney Home Video \$49.95

JUNGLE HEAT

Peter Fonda, Deborah Raffin
Beta & VHS Trans World Entertainment \$59.95

LITTLE LIPS

Katya Berger
Beta & VHS Trans World Entertainment \$49.95

REVENGE OF THE NINJA

Sho Kosugi
Beta & VHS MGM/UA Home Video \$19.95
CED \$19.95

SNAKE IN THE MONKEY'S

SHADOW

John Chang
Beta & VHS Trans World Entertainment \$39.95

SON OF FLUBBER

Fred MacMurray, Nancy Olson, Keenan Wynn
Beta & VHS Walt Disney Home Video \$69.95

STANLEY

Beta & VHS I.M.A. \$29.95

STORIES AND FABLES VOLUME 4

Rawiri Paratene, Marnie Morgan
Beta & VHS Walt Disney Home Video \$49.95

STORIES AND FABLES VOLUME 5

Beta & VHS Walt Disney Home Video \$49.95

STORIES AND FABLES VOLUME 6

Beta & VHS Walt Disney Home Video \$49.95

SUGAR RAY ROBINSON/POUND FOR POUND

Beta & VHS VidAmerica (Vestron Video) \$34.95

TANK

James Garner, Shirley Jones, G.D. Spradlin
Beta & VHS CED & LaserDisc MCA Home Video \$29.95

THORPE'S GOLD

Beta & VHS VCI Home Video \$49.95

TIME CAPSULE: THE LOS ANGELES OLYMPIC GAMES/1932

Beta & VHS USA Home Video (Family Home Entertainment) \$29.95

THE USERS

Jaclyn Smith, Tony Curtis, John Forsythe
Beta & VHS Prism Entertainment .. \$49.95

VERTIGO

Jimmy Stewart, Kim Novak
Beta & VHS, CED & LED MCA Home Video \$59.95

WELCOME TO POOH CORNER VOLUME 1

Beta & VHS Walt Disney Home Video \$39.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.



VIDEO VIBES—Herbie Hancock joins friends at Gotham's Roxy to celebrate the release of his "Rockit" videocassette on CBS/Fox Video. Pictured from left are CBS/Fox's Todd Leavitt, Hancock, MTV VJ Alan Hunter and CBS/Fox's Ken Ross.

PIRACY, TAX ON AGENDA

Italian Software Firms Unite

MILAN—Leading Italian video software suppliers have banded together in a new trade association, Univideo, which will coordinate action on key industry issues including piracy and sales tax.

President of the new group is former WEA Italiana managing director Giuseppe Velona. Roberto Guerrazzi, head of CGD-Videosuono, and Giovanni Biego, president of Domo-video, are joint vice presidents.

According to Velona, Univideo's first priority is dealing with the piracy of both videocassette and computer game software. "There are no exact figures available," he notes, "but we estimate the market for counterfeited tapes and games is at least as big as the legitimate one."

"What we have to do immediately

is to campaign for an antipiracy law similar to that which already exists for audio sound carriers." Legislation is in fact being contemplated in Italy, but, as drafted, the proposed law would deal primarily with the film medium, with no specific mention of videotape productions.

Univideo also plans to campaign for lower Value Added Tax. The current charge is 18% on video material, but Velona argues that the cultural content of such material is at least equal to that of audio disks, levied at 10% VAT. Both amounts are regarded as excessive in relation to books, where the value tax is only 2%.

Videotape prices are further affected by a 16% "consumption" tax, which is charged on blank cassettes before the duplication process.

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Fast Forward

Advances In Computer Editing

By KEN WINSLOW

The computer-controlled videodisk, the fickle darling of the arcade game industry, is becoming the basis of a new breed of electronic picture editing systems for creative visual producers in which technology is made "so transparent you can practically hold the image in your hands ... as quick as thought, and so easy to use that most editors already know how to use it."

So says Lucasfilm about its Editdroid post-production computer video editing system, the latest example of a new creativity-freeing approach that will have appeal to video clip and other producers, and which is now being offered in a venture with the Convergence Corp., 1641 McGraw, Irvine, Calif. 92714 (714-250-1641).

Editdroid is supported and made possible by other technological developments, namely a new generation of faster cueing and instant track jumping videodisk players and real time recording and playback "reversal" videodisks.

Massive computer power is harnessed by Editdroid to log, track and cross-reference every conceivable bit of required post-production scene, take, description, in and out points, shooting date and format, transfer format, sound, timing and lab information and then bring it to a single 1,024-by-800 pixel high resolution 19-inch tv screen "Notepad" menu display under full "Trackball" roller (a joystick-like stationary mouse) cursor control.

(Continued on page 33)

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One small step for music. One giant leap for video music. The 1st Annual MTV Video Music Awards.

On September 14, in New York's Radio City Music Hall, MTV: Music Television will break new ground—again! That night will mark the premiere of the definitive awards show in the exploding world of video music—the 1st Annual MTV Video Music Awards.



Co-hosted by Eetta McBryer and Dan Aykroyd, the show will be carried live into 24,000,000 homes and will be syndicated into millions more the next evening. MTV is presenting this event in conjunction with the Ohlmeyer Communications Companies.



Awards will be given for outstanding achievement in 17 categories:

- Best Video of the Year
- Best Male Video
- Best Female Video
- Best Concept Video
- Best Direction in a Video
- Best Choreography in a Video
- Best Group Video
- Best Special Effects in a Video
- Best Art Direction in a Video
- Best Editing in a Video
- Best Cinematography in a Video
- Best Stage Performance in a Video
- Best New Artist in a Video
- Best Overall Performance in a Video
- Most Experimental Video
- Viewer's Choice/Best Video of the Year
- Hall of Fame (Special Category)

All winners will be chosen by a special Academy of music industry professionals. And MTV is proud to present The 1st Annual MTV Video Music Awards in association with both the RIAA and NARM.



NARM

FOR WEEK ENDING JULY 14, 1984

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1		7	WHEN DOVES CRY —Prince (Prince), Prince; Warner Bros. 7-29286	34	22	13	MODERN DAY DELILAH —Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	68	61	6	BRINGIN' ON THE HEARTBREAK —Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury 818779-7 (Polygram)
2		8	DANCING IN THE DARK —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04463	35	37	8	ALIBIS —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639	69	62	21	HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722
3		12	JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina, Planet 13780 (RCA)	36	42	6	THE FIRST DAY OF SUMMER —Tony Carey (Peter Hauke), T. Carey; MCA 52388	70	54	6	STRANGERS IN A STRANGE WORLD —Jenny Burton & Patrick Jude (Jake Holmes), J. Holmes; Atlantic 7-89660
4		11	EYES WITHOUT A FACE —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42786	37	45	3	SEXY GIRL —Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413	71	71	5	YOUNG THING, WILD DREAMS (ROCK ME) —Red Rider (David Tickle, Tom Cochrane), T. Cochrane; Capitol 5335
5		13	THE REFLEX —Duran Duran (Alex Sedkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	38	40	7	BOYS DO FALL IN LOVE —Robin Gibb (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb; Mirage 7-99743 (Atco)	72	NEW ENTRY		WHEN YOU CLOSE YOUR EYES —Night Ranger (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis; Camel/MCA 2420
6		14	SELF CONTROL —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	39	51	2	ROCK ME TONITE —Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370	73	86	2	STILL LOVING YOU —Scorpions (Dieter Dierks), R. Schenkler, K. Meine; Mercury 880082-7 (Polygram)
7		10	ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE —Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	40	46	5	TURN TO YOU —Go-Go's (Martin Rushent), Caffey, Weidlin, I.R.S. 9928 (A&M)	74	79	3	NOW IT'S MY TURN —Berlin (Mike Howlett), J. Crawford; Geffen 7-29283 (Warner Bros.)
8	19	5	GHOSTBUSTERS —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212	41	18	15	OH, SHERRIE —Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391	75	NEW ENTRY		17 —Rick James (Rick James), R. James; Gordy 1730 (Motown)
9	9	13	THE HEART OF ROCK 'N' ROLL —Huey Lewis And The News (Huey Lewis and the News), J. Colla, H. Lewis; Chrysalis 4-42782	42	47	7	10-9-8 —Face To Face (Arthur Baker), Angelo; Epic 34-04430	76	NEW ENTRY		TWO SIDES OF LOVE —Sammy Hagar (Ted Templeman), S. Hagar; Geffen 7-29446 (Warner Bros.)
10	10	9	LEGS —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272	43	29	19	SISTER CHRISTIAN —Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	77	91	2	99 1/2 —Carol Lynn Townes (Rod Hui), J. Footman, M. Anderson; Polydor 881008-7 (Polygram)
11	14	8	INFATUATION —Rod Stewart (Michael Omarjian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	44	44	7	A LITTLE LOVE —Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823	78	88	2	MAMA, WEER ALL CRAZEE NOW —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04505 (Epic)
12	12	9	MAGIC —The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69724	45	60	4	MISSING YOU —John Waite (John Waite, David Thoener, Gary Gersh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	79	84	3	FEELS SO REAL (WON'T LET GO) —Patrice Rushen (C. Mims, Jr., F. Washington), F. Washington; Elektra 7-69742
13	13	8	DOCTOR! DOCTOR! —Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209	46	56	5	THE GLAMOROUS LIFE —Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	80	65	15	RUN, RUNAWAY —Slade (Jim Punter), N. Holder, J. Lea; CBS Associated 4-04398
14	7	14	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)	47	35	10	IT'S A MIRACLE —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04457	81	82	4	SIMPLE —Johnny Mathis (D. Dantle), K. Stegall, M. Morrow; Columbia 38-04468
15	21	3	STATE OF SHOCK —Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	48	50	8	SHE DON'T KNOW ME —Bon Jovi (Lance Quinn), M. Avsec; Mercury 818 958-7 (Polygram)	82	58	7	SO YOU RAN —Orion The Hunter (Barry Goudreau, Lemmie Petze), B. Goudreau, F. Migliaccio; Portrait 37-04483 (Epic)
				49	64	3	THE WARRIOR —Scandal Featuring Patty Smith (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	83	83	3	THIN LINE BETWEEN LOVE AND HATE —Pretenders

Fast Forward

• Continued from page 30

A major advantage of the Editdroid system has to do with its capacity to handle different input formats. Although it is designed to work with both videotape (initially Sony BVH 2000/BVH 2500 one-inch, BVU 800/BVU three-quarter-inch machines) or videodisk (initially Sony LDP 1000 and LDP 1000A laser optical machines) in any format, it is the parallel track disk rather than the linear track tape systems that lets the editor make, trim and view his edit decisions "as quick as thought."

The use, from rough edit assembly to a final finesse preview, of the same videodisk freeze and variable rate frame access capable players, popular with home video buffs as well as with industrial/educational interactive video users, is what moves Editdroid ahead of other currently available post systems.

The worst-case re-cueing time over a single 30-minute LV-CAV disk side containing up to 54,000 frames is

now down to less than five seconds for the industrial grade Sony LV players used by Editdroid. By using computer-controlled multiple disk players, an almost unlimited number of input production segments can be accessed for rough edit assembly in just seconds.

The ability to randomly re-cue laterally across the parallel tracks of a videodisk, very often in a fraction of a second and at considerably less than the frame rate of one-thirtieth of a second, if within 100 frames—as in the case of the track jumping Pioneer "arcade" players—makes it possible to preview several minutes of edited material that has been assembled from different points as if it was being seen in real time.

Any number of changes can be made in an edit list, then immediately previewed without engaging in the tedious process of re-recording (auto-assembly) associated with tape-only systems. As pointed out by Editdroid, because of this flexibility, an editor can spend more time exploring creative alternatives and less time in re-building his edit list.

Editdroid's use of videodisks for either off- or on-line editing can produce images that rival three-quarter-inch VCRs and that have absolutely none of the "noise bars" characteristic of tape systems when still framed or operated at non-normal speeds.

In recent months several "reversal" or real time direct-read-after-write (DRAW) optical videodisk mastering and replication systems have independently come to market and, in doing so, made the Editdroid

system even more viable. One such system is now being delivered by the Optical Disk Corp. (ODC), 17517 Fabrica Way, #H, Cerritos, Calif. 90701; (714) 522-2370. The ODC system is compatible with the CAV-LV frame access format laser optical videodisk players which have been sold since 1977 to both consumers and industrial/educational users in the U.S. under the DiscoVision, Magnavox, Pioneer, Sony, Sylvania, Philco and other brand names.

As part of its system, ODC has developed a special recordable "blank" disk that will accept, along with input video and dual audio tracks, the frame number coding and the com-

puter-required digital control information used by Editdroid. Immediately after recording, the ODC reversal disk can be placed on an Editdroid input LV disk player for use.

Alternately, the ODC recorder can produce either an LV-CAV or LV-CLV mode master for use at any volume replication facility such as those operated by Pioneer, 3M and others.

Panasonic has introduced a new model 2023 for its Optical Memory Disk Recorder with an accompanying player, for which Lucasfilm says it is preparing an Editdroid interface. To our way of thinking, this is less desirable, since the Panasonic format

is not compatible in any way with the LV disk system.

Staying compatible with LV is important to producers and editors, so they can have the fullest flexibility for personal screenings on any of the wide array of LV videodisk players now offering accurate frame number identification, freeze and variable forward/reverse motion features.

The Editdroid-ODC LV disk post-production and reversal recording linkup means the day is on the way when film and tape can be concentrated on doing what they can do best—laying down original footage—and the parallel track videodisk medium can be employed to do what it

can do best—providing instant random access to any point, of any length, in any sequence.

Music video producers releasing on Pioneer's eight-inch LV optical videodisk format, introduced at the Summer Consumer Electronics Show, for home and LV video jukebox distribution may find Editdroid posting worth their very careful investigation.

★ ★ ★

Ken Winslow is publisher of the *Videoplay Report*, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.

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Luncheon – Host: Vestron Video
Party – Host: Paramount Home Video

Tuesday, August 28

Breakfast – Host: Thorn EMI Video
Installation Luncheon – Host: Sony Video Software
Reception, Dinner – Host: MCA Home Video

Wednesday, August 29

Breakfast – Hosts: Ingram Video and Prism Ent.
VSDA Annual Awards Dinner – Host: CBS/Fox Video

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Top Titles Due For Labor Day

• Continued from page 27

pencil case with pencils, a ruler and book covers tied in with Family characters among the giveaways.

RCA/Columbia will also be tying education and entertainment together, with school-related items packaged together with "Unicon," a Japanese-made animated program about a unicorn that will make a fall home video premiere.

At Media Home Entertainment, current plans are to celebrate the end of summer with at least 20 more titles at \$19.95. According to Media vice president Paul Culberg, the company will release 20 new titles at the ultra-low price, as well as re-pricing previously shipped programs. Sales of the firm's first set of \$19.95 cassettes have been strong enough that current plans are to have at least 100 under-\$20 titles out by Christmas.

Billboard[®] TOP LPs & TAPE[®]

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THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	Weeks on Chart	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	36	30	37	37	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	8.98		BERLIN Love Life Geffen GHS 4025 (Warner Bros.)		8.98		16	65	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	▲	8.98	
2	2	37	25	7	7	CHICAGO Full Moon/Warner Bros. 1-25060		8.98		JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)		8.98		72	72	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)		8.98	
3	3	38	49	5	5	SOUNDTRACK Streets Of Fire MCA 5492		9.98		CHICAGO Full Moon/Warner Bros. 1-25060		8.98		73	56	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)		8.98	
4	4	39	31	15	15	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)		8.98		SOUNDTRACK Streets Of Fire MCA 5492		9.98		74	59	HOWARD JONES Human's Lib Elektra 60346		8.98	
5	5	40	36	24	24	EURYTHMICS Touch RCA AFL1-4917	●	8.98	BLP 49	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)		8.98		75	50	SOUNDTRACK Against All Odds Atlantic 80152	●	9.98	
6	6	41	74	2	2	ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429		8.98	BLP 2	EURYTHMICS Touch RCA AFL1-4917		8.98		76	58	ONE WAY Lady MCA 5470		8.98	BLP 1
7	7	42	44	5	5	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (Polygram)		8.98		ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429		8.98		77	84	VAN STEPHENSON Righteous Anger MCA 5482		8.98	
8	8	43	43	8	8	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278		8.98		SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (Polygram)		9.98		78	110	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)			
9	9	44	41	40	40	MOTLEY CRUE Shout At The Devil Elektra 60289	▲	8.98	BLP 5	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278		8.98		79	77	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204		8.98	
10	10	45	51	5	5	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)		8.98		MOTLEY CRUE Shout At The Devil Elektra 60289		8.98		80	78	YES 90125 Atco 90125	▲	9.98	
11	11	46	46	7	7	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML		8.98	BLP 18	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)		8.98		81	85	NIK KERSHAW Human Racing MCA 39020		8.98	
12	12	47	45	24	24	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98		MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML		8.98		82	83	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	●		
13	13	48	33	11	11	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336		8.98		THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)		8.98		83	87	LIONEL RICHIE Lionel Richie Motown 6007 ML	▲		
14	14	49	55	5	5	PATRICE RUSHEN Now Elektra 60360		8.98	BLP 21	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336		8.98		84	79	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	▲		
15	15	50	42	11	11	REEM Reckoning I.R.S. SP-70044 (A&M)	●	8.98	BLP 7	PATRICE RUSHEN Now Elektra 60360		8.98		85	80	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	▲	8.98	
16	16	51	39	51	51	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	▲	8.98	BLP 13	REEM Reckoning I.R.S. SP-70044 (A&M)		8.98		86	140	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	▲		
17	17	52	53	8	8	INXS The Swing	●	8.98	BLP 27	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)		8.98		87	88	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)		8.98	
		52	53	8	8	INXS The Swing	●	8.98	BLP 27	THE POINTER SISTERS Break Out Planet PV11 4705 (D.C.A.)		8.98		88	93	SOUNDTRACK Star Trek III - The Search For... The Search For		8.98	

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Billboard Videocassette Top 40

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Survey for Week Ending 7/14/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	3	5	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
3	2	6	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
4	16	2	THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
5	6	13	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
6	4	5	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
7	5	10	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
8	7	8	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
9	8	4	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
10	12	7	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
11	9	31	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
12	11	11	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
13	15	20	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
14	10	17	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
15	13	13	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
16	30	3	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
17	NEW ENTRY		EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
18	27	11	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
19	14	6	ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
20	23	13	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
21	21	14	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
22	17	18	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
23	20	30	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
24	19	12	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
25	18	23	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
26	35	63	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
27	NEW ENTRY		WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
28	25	13	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
29	22	5	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
30	37	12	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
31	24	19	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
32	28	33	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
33	29	34	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta
34	26	6	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
35	31	17	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
36	38	13	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
37	39	8	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
38	32	29	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
39	33	40	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
40	36	30	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta

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Billboard Computer Software

FOR WEEK ENDING JULY 14, 1984

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

	This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	26	1	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	27	1	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	5	41	1	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
4	4	34	1	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	3	41	1	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
6	6	3	1	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	7	6	1	CHOPLIFTER	Broderbund	Arcade Style Game		●	★	●					
8	13	5	1	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
9	11	5	1	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
10	16	2	1	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
11	8	6	1	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
12	9	41	1	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
13	10	40	1	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
14	12	31	1	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
15	15	41	1	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
16	14	19	1	SARGON III	Hayden	Chess Game		●			●				
17	17	37	1	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
18	19	19	1	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
19	18	25	1	BEACH-HEAD	Access	Strategy Arcade Game				●					
20	20	5	1	ZORK II	Infocom	Adventure Style Game		●	●		●				

EDUCATION TOP 10

1	1	41	1	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	4	39	1	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
3	2	24	1	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6, 7, 8 with names at the end.		●	●	●	●				

4	3	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
5	7	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
6	5	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.	•	•	•	•	•	•			
7	6	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•								
8	9	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.									
9	8	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills. For ages 10-adults.	•	•	•	•	•	•			
10	10	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•	•	•			

HOME MANAGEMENT TOP 10

1	1	DOLLARS AND SENSE	Monogram	Home Financial Package	•								
2	2	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•			•
3	4	APPLE WORKS	Apple-Computers Inc.	Word Processor Data Base/Spread Sheet	•								
4	3	PFS:FILE	Software Publishing	Information Management System	•					•			
5	5	MULTIPLAN	HesWare	Electronic Spreadsheet						•			
6	6	BANK STREET WRITER	Broderbund	Word Processing Package	•	•							
7	NEW ENTRY →	NEW PAPER CLIP	Batties Included	Word Processing Package						•	•		
8	9	PFS: Write	Software Publishing	Word Processing Package	•					•			
9	7	HOMEWORD	Sierra On-Line	Word Processing Package	•					•			
10	8	MULTIPLAN	Microsoft	Electronic Spreadsheet	•								

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Hits of the World for the Charts that keep you • Country Singles
Country LPs • Classical Albums • Latin LPs on top! • Bubbling Under
Rock Albums/Top Tracks • Jazz LPs • Inspirational • Dance/Disco
Adult Contemporary Singles • Videocassette Sales • Video Games •
Videocassette Rentals • Videodisk • Computer Software • Midline •

18	18	46	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 23	53	60	21	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		89	82	23	Capitol S4DBK 12360	CAP	●	8.98	
19	19	12	STEVE PERRY Street Talk Columbia FC 39334	CBS	●			54	130	2	TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98		90	69	18	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	WEA	●	8.98	BLP 34
20	15	35	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	▲	8.98		55	75	5	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98		91	76	20	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA	▲	8.98	BLP 12
21	14	48	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			56	54	68	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		CLP 51	92	73	55	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
22	34	3	ROD STEWART Carnouillage Warner Bros. 25095-1	WEA		8.98		57	57	9	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS				93	81	64	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	
23	24	18	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		58	62	6	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98		94	92	50	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 44
24	29	5	TINA TURNER Private Dancer Capitol ST-12330	CAP		8.98	BLP 4	59	47	42	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		95	86	22	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●		
25	26	12	LAURA BRANIGAN Self Control Atlantic 80147	WEA		8.98		60	48	18	DAVID GILMOUR About Face Columbia FC39296	CBS				96	91	23	ROCKWELL Somebody's Watching Me Motown 6052 1M1	MCA	●	8.98	BLP 28
26	27	6	DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 11	61	99	4	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 17	97	90	157	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
27	16	37	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 29	62	61	46	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 42	98	98	30	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 16
28	28	15	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		63	63	5	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98		99	103	7	BANANARAMA Banarama London 820036-1 (Polygram)	POL		8.98	
29	66	2	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA		8.98	BLP 52	64	68	7	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 19	100	107	5	LOU REED New Sensations RCA AFL1-4998	RCA		8.98	
30	32	21	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		65	40	13	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98		101	106	6	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 2
31	37	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				66	67	8	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 3	102	95	13	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL		8.98	BLP 15
32	22	11	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	POL	▲	8.98		67	52	15	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA		8.98		103	94	16	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
33	38	5	JEFFERSON STARSHIP Nuclear Furniture Grant BXL1-4921 (RCA)	RCA		8.98		68	71	23	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 1	104	102	38	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
34	23	9	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA		8.98	BLP 6	69	70	87	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		105	101	83	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
35	35	9	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS		8.98		70	64	15	TALK TALK It's My Life EMI-America 17113	CAP		8.98		106	89	18	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	●	8.98	BLP 10

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JULY 14, 1984, BILLBOARD

17	20	7	BREAKIN' ... THERE'S NO STOPPING US—Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(Polygram)	51	4	IT CAN HAPPEN—Yes (Trevor Horn), Squire, Anderson, Rabin; Atco 7-99745	84	90	2	I DIDN'T MEAN TO TURN YOU ON—Cherelle (J. Jam, T. Lewis), J. Harris, III, T. Lewis; Tabu 4-04406(Epic)
18	16	13	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)	52	11	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800	85	87	4	SOUTH CENTRAL RAIN (I'M SORRY)—R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9927(A&M)
19	15	19	BORDERLINE—Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29355(Warner Bros.)	53	5	TAKING IT ALL TOO HARD—Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89656	86	75	5	SOMEBODY ELSE'S GUY—Jocelyn Brown (F. McFarlane, A. George, J. Brown), J. Brown; Vinyl Dreams 71(Prelude)
20	24	11	I CAN DREAM ABOUT YOU—Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	54	2	LEAVE A TENDER MOMENT ALONE—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04514	87	73	17	YOU'RE THE BEST THING—The Style Council (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29248(Warner Bros.)
21	33	4	STUCK ON YOU—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746	55	8	FAREWELL MY SUMMER LOVE—Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell) K. Lewis; Motown 1739	88	94	2	HAPPY ENDING—Joe Jackson (Joe Jackson, David Kirshenbaum), J. Jackson; A&M 2635
22	11	15	LET'S HEAR IT FOR THE BOY—Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	56	11	LIGHTS OUT—Peter Wolf (Michael Jonzun, Peter Wolf), P. Wolf, D. Covay; EMI-America 8208	89	69	20	DON'T DO ME—Randy Bell (Richard Podolor), R. Bell; Epic 34-04497
23	27	9	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5354	57	11	OBSCENE PHONE CALLER—Rockwell (Curtis Anthony Nolen, Rockwell); Rockwell; Motown 1731	90	74	17	TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217
24	25	10	NO WAY OUT—Jefferson Starship (Ron Nevison), P. Wolf, J. Wolf; Grant 13811(RCA)	58	9	PRIME TIME—Alan Parsons Project (Alan Parsons), Woolfson, Parsons; Arista 1-9208	91	66	13	WHAT IS LOVE—Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737
25	32	10	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728	59	13	YOU CAN'T GET WHAT YOU WANT—Joe Jackson (David Kirshenbaum, Joe Jackson), J. Jackson; A&M 2628	92	70	18	DANCING IN THE SHEETS—Shalamar (B. Wolfer), B. Wolfer, D. Pitchford; Columbia 38-04372
26	26	8	DON'T WALK AWAY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13813	60	2	ALL OF YOU—Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), T. Remis, J. Iglesias, C. Weil; Columbia 38-04507	93	67	14	I'LL WAIT—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250
27	31	4	PANAMA—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250	61	21	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	94	76	5	A CHANCE FOR HEAVEN—Christopher Cross (Michael Omartian), B. Bacharach, C. Bayer Sager, C. Cross; Columbia 38-04492
28	28	5	I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452	62	9	LOVE OF THE COMMON PEOPLE—Paul Young (Laurie Latham), J. Hurley, R. Wilkins; Columbia 38-04453	95	81	3	I LOST ON JEOPARDY—"Weird Al" Yankovic (Rick Derringer), G. Kinn, S. Wright, A. Yankovic; Rock 'N' Roll 4-04469(Scotti Bros./Epic)
29	30	8	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203	63	5	THE MOMENT OF TRUTH—Survivor (Ron Nevison), B. Conti, D. Lambert, P. Beckett; Casablanca 880-053(Polygram)	96	89	3	SUCH A SHAME—Talk Talk (Tim Friese-Green), M. Hollis; EMI-America 8215
30	34	9	ROMANCING THE STONE—Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433(Epic)	64	2	MY, OH MY—Slade (John Punter), N. Holder, J. Lea, CBS Associated 4-04528(Epic)	97	95	9	WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama), T. Seals, M. Williams; RCA 13763
31	36	3	SHE'S MINE—Steve Perry (Steve Perry, Bruce Bodnick), S. Perry, R. Goodrum; Columbia 38-04496	65	3	BLACK STATIONS/WHITE STATIONS—M + M (Daniel Lanois), M. Gane, J. Johnson; RCA 13824	98	92	8	FREAKSHOW ON THE DANCE FLOOR—Bar-Kays (A.A. Jones), Bar-Kays, A.A. Jones; Mercury 818 631-7(Polygram)
32	23	11	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon; Warner Bros. 7-29306	66	7	JAM ON IT—Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyview 3010(Becket)	99			
33	43	5	ROUND AND ROUND—Ratt (Beau Hill), DeMartini, Pearcy, Crosby; Atlantic 7-89693	67	3	HIGH ON EMOTION—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643	100			

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by Joel Whitburn with an Introduction by Casey Kasem

The perils of pass-along

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Pro Equipment & Services

New Moves For Master Digital Video/Film Projects, Santa Monica Relocation Ahead

By SAM SUTHERLAND

LOS ANGELES—With its audio duplicating clientele now firmly established, Master Digital, the Venice-based real-time cassette duplicator, is turning its sights toward video and film projects as well as expanded involvement in promotional and premium recording projects.

As founded by former Sony executive Roger Pryor, Master Digital was among the first duplication services to capitalize on the need for improved prerecorded cassettes in internal and promotional applications. Along with Mobile Fidelity Sound Lab, 52nd Street Studio and several other firms, Pryor's company helped create a niche for premium, real-time cassettes for pre-release promotion. More recently, Master Digital has sought to consolidate its label account base by adding more ambitious packaging concepts to its list of available services, while reaching beyond the music industry to attract potential clients for special premium offer cassettes.

Now Pryor and sales vice president Paul Addis say they're preparing to move from their Venice offices to a new building under construction in nearby Santa Monica, where they will triple their available space. The company's growth plans call for that added room to be used for a new "vi-

deophile" videotape duplication facility for formats including the "hi-fi" half-inch configurations now available from both the VHS and Beta camps.

Addis adds that the company is now extending its involvement with professional digital services, providing digital mastering via the same Sony PCM system used to make digital copies of clients' master tapes for cassette duplication purposes. That central feature in the company's duplication chain was selected both to improve finished product and to minimize wear on analog master tapes, with the added bonus of enabling Master Digital to keep a digital copy of every album duplicated on permanent file; reorders for real-time cassettes, or even digital assembly of anthologies culled from various masters, can be achieved within 48 hours of any phone call from a client.

The digital commitment also mirrors Pryor's background, since he helmed Sony's professional digital audio effort for several years prior to setting up his own company. Master Digital's operations in fact utilize a number of products from Pryor's old employer, from the TK-777 cassette decks used as slave units in its high-tech mastering room to the UCX-S tape packed inside Master Digital's finished cassettes. Pryor says those

choices were based on performance, not loyalty, with nearly two dozen different cassette decks tested before making final purchases.

Although the company claims to supply "approximately 75%" of the major labels with pre-release cassettes, Addis stresses ancillary clients as a major priority. Film studio music departments have been pursued as likely customers, with recent projects coming from such majors as Paramount and Columbia. Meanwhile, Addis says the existing commercial duplicating clients—like dbx and the recently dismantled Nautilus Records—are also being augmented with special premium ventures, creating high-end cassettes for clients including Saab, Nakamichi, Maxell, Kenwood and Radio Shack in recent years.

Pryor also notes that the video move, which awaits completion of the firm's relocation, has been delayed primarily by available technology. "We wanted to do video duplication from day one, but the hardware simply wasn't there, and we didn't want to get into standard video duplicating," he notes. "It's only recently that the equipment has started becoming available for true videophile duplication." Accordingly, he expects to continue testing the first generation of Beta and VHS professional "hi-fi" format recorders.



TWO KOOL—Kool & the Gang receive a special double Ampex Golden Reel Award for their hit albums "Something Special" and "As One." Both albums were recorded on Ampex 406 two-inch and quarter-inch tape at House Of Music, West Orange, N.J. The awards were presented to the Gang before their recent performance at Berkeley's Greek Theatre.

New Panaflex 16 Camera Called Major Video Tool

LOS ANGELES—After two years and \$1 million worth of research and development, the Panaflex 16 camera (nicknamed "Elaine") debuted to the industry at a Directors Guild gala here, June 27. The 16mm camera is the brainchild of Panavision chairman Jac Holzman.

Holzman, founder of Elektra and Nonesuch Records and former chief technologist of Warner Communications, says he intends this state-of-the-art camera to be a significant tool in the video field—cheaper than 35mm and more "sensitive" than tape.

"We talked to a lot of music video people," says Holzman. "We asked what they needed: small profile, clear viewfinder, a larger image."

Features incorporated into the Elaine include a noise level of less than 22dB with film running; dual-pin registration; built-in video assist; crystal controlled frame speed from four f.p.s. to 50 f.p.s.; 1,200 foot (33

minute) film capacity; viewfinder with 20x magnification, and low-light frame lines.

"Compared to 35mm, the rental is cheaper by about \$700 a week," says Holzman. "Plus, the stock is cheaper, and video assist is built-in. On a typical music video, you should save \$2,500 to \$3,000 off the top."

There are currently only seven Panaflex 16 cameras in existence. Leasing cost is \$450 per day, or \$1,350 for the "three days buys you a week plan." Panavision is tooling up to roll out more cameras by the end of the third quarter. According to Holzman, there are no specific plans for aggressive marketing to the music video community.

"Everybody will know about this camera tomorrow," he says. "It doesn't have to be marketed to the video community per se."

Holzman notes that the 30 frames per second capability of the Elaine will be an important plus for filmmakers who intend to do post-production in video. He also expects to equip the next generation of Elaines with built-in time code.

Some members of an audience viewing film shot with the Panaflex 16 versus 35mm felt that the 16mm was visibly grainier on a movie screen, but the difference was all but unnoticeable on a video monitor. Panavision says it will be investing \$5 million in the Elaine project.

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New Products



Beyer Dynamic has responded to the requests of intercom manufacturers, tv camera operators and broadcast companies by introducing a variety of new models of its DT 108 and DT 109 communications headsets. The new models feature options such as a balanced mike line equipped with a built-in amplifier to interface with the carbon mike on many tv cameras, independent volume controls for the headphones, and more variety in terms of microphone and headphone impedances.

NEW YORK

Several stars are working under the cover of **Celestial Sounds**. The **Manhattans** are cutting Columbia tracks with producers **John "Skip" Anderson**, **Morrie Brown** and **Steve Williams**. **Steve Goldman** is at the board with help from **Ron Banks**, **Larry DeCarmino**, **Kurt Upper** and **Dean Cochren**. Jive artist **Jothan Butler** is recording his American debut with producer **Barry Eastmond**. Engineers **Carl Beatty** and **Lincoln Clapp** are being assisted by Banks and DeCarmino, while Goldman engineers the final mix. **Trumpeter Tom Browne** is mixing his latest Arista album, with Banks engineering and Upper assisting. **Wayne Brathwaite**, **La La Cope** and **Steve Horton** are producing an RCA project for **Glen Jones**. **Darrol Gustamachio** is at the board with assistants DeCarmino, Banks and Upper. **Mike Kissel** and **George Flame** are producing a disk for **Robin Clarke**. Beatty is at the board with assistants Banks, DeCarmino and **Geoff Keehn**. Producer **Fahreed** is mixing a project for **Dave Revel**, with Banks engineering and Keehn helping out. And **Raymond Jones** is producing his own project, with DeCarmino at the board and Keehn assisting.

Philip Glass is producing his next CBS album with **Kurt Munkasci**, engineer **Michael Reisman** and assistant **Audrey Veblaitis** at **Greene Street**. Entitled "Glasspieces," the project was written for the New York City Ballet's forthcoming world tour. Also there, the **Bar-Kays** are remixing "Dirty Dancer" for PolyGram with producer **Jerome Gaspar**, engineer **Rod Hui** and assistant **Erika Klein**... **Lillo Thomas** is recording his next Capitol album at **Skyline** with producer **Paul Lawrence Jones**, engineer **Carl Beatty** and assistants **David Young** and **Scott Ansell**.

LOS ANGELES

Five artists are toiling away at **Conway Recording**. **Matthew Wilder** is working on his next Private I album with producers **Peter Bunetta** and **Rick Chudacoff**. **Csaba Petocz** is engineering, with help from **Jeff Stebbins** and **Rick Clifford**. **Psychedlic Furs** producer **Keith Forsey** is working on dance versions of **Billy Idol** cuts with engineer **Mick Guzowski**, with Petocz and Clifford assisting. **Alan Gorrie** is producing his next A&M release with **Jay Gruska**. **Guzowski** is engineering with assis-

Studio Track

tants **Stebbins** and **Clifford**. The **Daz Band** is whipping it for Motown with producer **Reggie Andrews**. **F. Byron Clark** is at the console, with Clifford's assistance. And **Kevin Wells** is cutting tracks with producers **Buenetta** and **Chudacoff**, while **Petocz** mans the board.

Stephen Marcussen is mastering the following projects at **Precision Lacquer**: **Robbie Patton's** Atlantic debut, produced and engineered by **Harry Maslin**; a 12-inch remix of **Kim Carnes'** "Hurricane," and **Alicia Bridges'** new single, "Under The Cover Of Darkness."

Andy Johns is producing and engineering his MCA album "Fury" with assistant **Dave Ahlert** at **One On One**. **Tom Bahler** is also there, producing tracks for the film "Shoot Out" with engineer **Joel Moss** and assistant **Peter Lewis**. And **Michael Peters** is laying sides with producers **Bunny Hull** and **Gary Poirot**, engineer **Lewis** and assistant **Jeff Bennet**... Local band **Jane** is cutting tracks at **The Village Recorder** with producer **Chris Bond**.

OTHER CITIES

Several projects are underway at San Francisco's **Hyde Street Studios**. Former **Doobie Brother Tom Johnston** and his band **Border Patrol** are mixing tracks with producer/engineer **Paul Broucek** and assistant **Leslie Stuck**. **Allan Sabenorio & Baysicshave** are recording their fourth EP for **Booster Records**. **Stuck** and **Ricky Lee Lynd** are at the board. **Private View** is recording a single with engineers **Dan Alexander** and **Richard Van Dorn**. Local act **the Rubinoos** are cutting vocals with producer **Mark Wallner**. And **the Jungle Studs** are wrapping an EP for **Subterranean Records**, with engineer **Garry Creiman**... Also in the Golden Gate city, MCA act **Atlanta** is recording a promotional spot for their namesake city with producer **Milan Bogdan** at **The Automatt**. **Bogdan** is doubling at the console with help from **Ray Pyle**. **Double Entente** is cutting an EP for CBS there with producer **Randy Jackson** and engineer **Maurien Droney**.

Julian Lennon celebrated his 21st birthday at **Bear Tracks**, **Suffern, N.Y.**, while recording his debut album with producer **Phil Ramone**... Five artists are in at **Rivendell Records** in **Pasadena, Tex.** **Lee Roy Parnell**

is working with **Kerry Prior** on an album, with **Paul Mills** at the board. **CCM** artist **Donna Landrey** is working on an album, with Mills serving as both producer and engineer. Producer **Brian Tankersley** is finishing overdubs and vocals on **Jim Tucker's** second album. Next, **Tankersley** will set to work on **Michael Murphey's** latest project there. **Jonathan David Brown** is completing two projects for the **Star Song** label. And **Doug Groover** is wrapping **Aldebarans'** current project, with **Tankersley** at the board.

The following projects are underway at **Kajem** in **Gladwyne, Pa.**: Producer **Dexter Wansel** is mixing **Lou Rawls'** single "Forever I Do" for **Epic**. **Allen St. John** of the **Billy Squier** band is producing tracks for unsigned act **Tons**. **Mitch Goldfarb** and **Joe Alexander** are at the board. **Goldfarb** is also mixing **Jimmy Carter's** self-produced single for **Terry Bear Enterprises**. **Janice McClain** is mixing material with producer **Milton Tennant** for **Pach-Ten Productions**. **Goldfarb** at the board again. And local rockers **Money** are cutting a single there for **Mid Atlantic Entertainment**. **Rod Margolis** is producing, with **Alexander** at the board.

All material for the Studio Track column should be sent to **Kim Freeman**, **Billboard**, 1515 Broadway, **New York, N.Y.** 10036.

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Former Eagle Flies To MCA 'Change Is Good,' Says Frey Of Split With Asylum

By PAUL GREIN

LOS ANGELES—"Change is good," says singer/songwriter Glenn Frey. "It was time to inject some new blood."

That's the former Eagle's summary explanation for his recent signing with MCA Records, which ended a 12-year association with Asylum, and with Fitzgerald/Hartley Management, which severed a 10-year tie to Front Line.

But, inevitably, there's more to it than that. Frey's relationship with Asylum had been poor since January, 1983, when Joe Smith left the company for a role in Warner's sports division. And Frey's relationship with Front Line had been deteriorating since May, 1983, when Irving Azoff left to become president of MCA Records.

Frey released just one solo album on Asylum—1982's "No Fun Aloud." The singer says he delivered a second album to the label, but they passed on it. "They said it wasn't contemporary enough," says a still-smarting Frey. That album, with the addition of three new cuts recorded with producer Barry Beckett, constitutes "The Allnighter," Frey's just-released MCA debut.

Frey says he went back and cut three songs with Beckett because "we all decided it was time to write a couple of 'hits.'" But he doubts that it would have made any difference if those cuts had been on the tape submitted to Asylum.

"I don't think they ever had any serious thought about keeping me," he says. "I think they would have found any number of ways to make it uncomfortable for me; to make me want to leave."

"The people who took over Asylum made it known in their first interviews that they weren't particularly interested in having Asylum be a 'country rock graveyard,' to use their line. They had no sense of history and didn't care for the fact that the Eagles, Linda Ronstadt, Jackson Browne and Joni Mitchell rebuilt that company."

For all these reasons, Frey says: "I felt it was time to move on. Rather than have Asylum take my record and not do anything with it, I wanted to have somebody who thinks it's good and wants to work it."

Frey says he chose MCA mostly to again align himself with Azoff. "I figured if Irving is going to do half as well in record management as he did in personal management, it was a

pretty good gamble to go with him. He usually doesn't take any undertaking lightly, so I figured he's going to do everything he can to be a success at that record company."

The label switch also meant that Frey needed to sign a new management pact. "I wanted objective representation to deal with MCA," he says. "When I knew I was going with MCA, I thought perhaps the people who Irving left back at Front Line—who he put in business to begin with—might not have the same sort of leverage in dealing with Irving that I would want."

But Frey acknowledges that there was more to it than that. "Instead of having Front Line wonder when I'm going to put the Eagles back together again, I wanted somebody who was a little more interested in my solo career."

"We want to give my solo career a good shot, a fair and decent chance, and I think that's a three- or four-album commitment. I think that's when you take stock. I don't think you just throw up your arms in panic if the first album doesn't go platinum."

Frey says "No Fun Aloud" sold 650,000 copies, which is certainly respectable for a first album, but which nonetheless represents a sharp drop-off from Eagles' sales levels.

"'No Fun Aloud' was a busting loose album for me," Frey says. "I cut a couple of oldies; it was pretty light-hearted. I put a lot more thought into the new album. The themes on some of the songs are a lit-

tle more provocative and involved."

Frey toured to support "No Fun Aloud," but he doesn't plan to go out behind the new album. "Touring has become such an expensive proposition," he says. "It's hard to make any money unless you're going to sell out 10,000-seaters. And deficit touring is out. I did that once (on the last album)."

"The only live date I want to do for sure this time is two nights at the Universal Amphitheatre in October. I'd like to put together a 15-piece band, film it and record it live."

While Frey makes it clear that he's proud of his Eagles past, he can also be caustic about the group. "I think if the Eagles were to fart in a bag, the label would have tried to get a stereo mix and ask me what I wanted on the B-side," he says.

In any case, Frey is happy to be out on his own. "I think when you're in your 20s, it's good to be in a band," he theorizes, "just like doctors and attorneys join practices when they get out of college. You like to band together with other people until you can get on your feet."

"But I'm in my 30s now; I want to step out and be my own person. I don't expect to do as well as the Eagles did in terms of sales. That's not my goal. My goal is just to develop as an artist and writer. "I'm really up about all this stuff," Frey adds, "When you mention Asylum, immediately my Irish gets up, but the fact of the matter is that I'm very happy about all this."

Capitol Changes Lead Juice Newton To RCA

By KIP KIRBY

NASHVILLE—Juice Newton's newest album, "Can't Wait All Night," is her first for RCA since returning to that label after a career-launching tenure at Capitol Records. With Capitol, she had a solid string of top 10 hits, a platinum album certification for "Juice," and a Grammy for "Break It To Me Gently."

Given this unqualified success, why the switch to RCA? Corporate realignment at Capitol, Newton states unequivocally, noting that prior to the label's executive changes, she was in negotiation to re-sign.

"You have to understand that overnight, the entire hierarchy at Capitol changed," she says. "Everyone who had helped break my records was suddenly gone: our president, our a&r and marketing heads, our publicity contact. Everyone we had liaisons with at the company changed between the time we began recording our last album and the time we delivered it."

Newton admits she was "very disappointed" with what she calls the lack of promotion Capitol put behind her final album, "Dirty Looks." "It's not unusual for the departing album on a label not to do well," she says. "The upper echelon feels slighted and thinks you haven't shown them loyalty."

She and her producer/manager Richard Landis chose to return to RCA because of the label's aggressive marketing approach in both pop and country, formats she regularly cross-

es. Neither wanted to tamper with their proven formula of including a wide range of material when they went in to cut "Can't Wait All Night."

"I wanted to go back to Juice's roots, the sound we got on 'Juice' and 'Quiet Lies,'" Landis explains. "I wanted an album with strong pop and country appeal, something RCA could get behind and market with no

(Continued on page 50)

L.A. Gets New 'Concert Guide'

LOS ANGELES—Publisher Robbie Davis hopes to sell 200,000 copies of the fifth edition of the "L.A. Concert Guide." The soft-cover book includes the seating chart to every key venue in L.A., Santa Barbara and San Diego, including all Olympic venues, along with a variety of stories and photos.

The sponsors of the guide are Avalon Attractions, Ticket Master and radio stations KABC and KLOS. The guide, which lists for \$5.95, is said to be on sale everywhere paperbacks and magazines are sold, as well as at various ticket brokers.

Publisher Davis' goal is to issue a similar "Concert Guide" for each of the nation's 10 major markets. He also hopes to make the L.A. guide, which first appeared in 1977, an annual publication.

Springsteen Fans In Pilgrimage To St. Paul

By LEO SACKS

Bruce Springsteen's latest tour, which kicked off June 29 in St. Paul, is apt to be second only to the Jacksons' tour as the hottest concert ticket of the summer. To cover the opening, Billboard sent Leo Sacks, a Springsteen fan since he caught the singer at the once-proud and now defunct Max's Kansas City in 1974. Here is Sacks' report on the show, which he reviews on page 45.

ST. PAUL—They came from all parts of the U.S. and Canada, some without tickets, to see the fresh-faced singer with the million-dollar smile.

From small towns in Minnesota to hamlets nestled along the Jersey shore, the faithful flocked to the Twin City on the Mississippi for

Bruce Springsteen's return to the concert stage.

Three years' wait was long enough for Bill Daverne, 29, of Toronto, who drove non-stop with two friends to make the first of the singer's three shows at the Civic Center here June 29.

"Bruce hits resonant chords in everyone," he said. Wearing a "Jersey Devils" T-shirt, Daverne took the day off from his job in an advertising firm at considerable personal expense.

But when it comes to "the Boss," money has "no meaning" to the man, who once wrote a college paper on "The Social & Political Thought of Bruce Springsteen." "Believe me," said the honors student from the Univ. of Western Ontario, "it took some effort to convince my 60-year-old professor. But I knew what I was

doing."

Daverne, who made the trip without a ticket, said the paper incorporated quotes from a British religion journal examining "the secular nature" of the Jersey rocker's lyrics. Citing such songs as Springsteen's "The Promised Land," the article concluded that he should be looked on as "a positive role model," to which Daverne agreed: "Believe in yourself. That's his message."

Standing nearby in the shadows of four semi trucks parked near the Civic, Brian Thawley, 26, of Point Pleasant, N.J., looked relieved. The manager of Kohr's Frozen Custard stand on the boardwalk in neighboring Asbury Park had flown halfway across the country on People Express with no guarantee of seeing Springsteen. "That never even crossed my mind."

said the lanky blond with the biker look, flashing a ticket for an orchestra seat.

The trek was almost "instinctual" for Thawley, who's been following Springsteen for more than a decade. "I sort of felt obligated to come," he explained. "You know, hometown boy makes good."

Springsteen's detractors may score him for his limited vocabulary and singular images of cars and darkness, but Thawley feels that the singer is in good company. "Girls and cars— isn't that what Chuck Berry wrote about?"

Springsteen's St. Paul shows meant more than "a job" to Tom Azzone, head of the Azzone Security Investigative Agency (ASIA), who marvelled at the way the singer checked the sound from every section of the house during a mid-afternoon rehearsal.

"He's been running up and down the aisles, and I mean every aisle," he said. "The only other performer I know who does that is Neil Diamond."

Azzone, who said his crew of 37 works 99% of the rock shows staged in the Twin Cities, told of a call he got from an official of Jam Productions in Chicago (promoter of the St. Paul shows), asking that he recruit Springsteen fans to dance in a video shoot of "Dancing In The Dark."

"I cherry-picked about 50 people at a recent Rush concert," he said, noting that "the sober ones" with Springsteen tickets were invited to the Civic on June 28 for filming by director Brian De Palma. Instead, more than 200 extras showed as Springsteen "moonwalked" across the stage while the E Street Band played an extended version of the hit song.



HOLLYWOOD HUSTLE—Bruce Springsteen shimies for director Brian De Palma, left, and a sold-out crowd as the foreman of American working class rockers opens his summer tour at the St. Paul Civic Center. (Photo: Thom Wolke—B&W)

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AMUSEMENT BUSINESS

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through July 3.

- **LIONEL RICHIE, TINA TURNER**—\$494,000, 39,471, \$17.50 & \$11, In-House, Blossom Music Festival, Cayahoga Falls, Ohio, two sellouts, June 18-19.
- **THE GRATEFUL DEAD**—\$395,021, 37,751, \$17.50 & \$10, In-House, Saratoga (N.Y.) Performing Arts Center, sellout, June 24.
- **THE GRATEFUL DEAD**—\$343,815, 29,436, \$15 & \$10, Nederlander, Merriweather Post Pavilion, Columbia, Md., two sellouts, June 26-27.
- **JULIO IGLESIAS**—\$272,777, 8,703, \$18 & \$16, First Class Concerts, Roberto Clemente Coliseum, San Juan, P.R., sellout, June 16.
- **RUSH, GARY MOORE**—\$249,389, 19,888 (22,000), \$13.50 & \$11.50, Schon Prods., Met Center, Minneapolis, two shows, one sellout, June 26-27.
- **LIONEL RICHIE, TINA TURNER**—\$248,513 (\$318,097 Canadian), 16,591 (16,600), \$19.50 & \$16.50, Perryscope, Olympic Saddledome, Calgary, Alberta, Canada, June 26.
- **THE GRATEFUL DEAD**—\$242,032, 20,617, \$11.50, Monarch Entertainment/Makoul Prods., City Island, Harrisburg, sellout, June 23.
- **HUEY LEWIS & THE NEWS, DR. GONZO**—\$240,521, 18,280, \$13.50 & \$12, Universal Studios Inc., Universal City (Calif.) Amphitheatre, three sellouts, June 17-19.
- **BILLY IDOL**—\$180,284, 15,920, \$14 & \$10, Nederlander, Pine Knob Music Theatre, Clarkston, Mich., sellout, June 2.
- **BILLY IDOL**—\$167,014, 14,200 (16,959), \$14 & \$10, Nederlander, Poplar Creek Music Festival, Hoffman Estates, Ill., June 1.
- **JOE JACKSON**—\$163,235, 13,229 (16,959), \$15 & \$10, Nederlander, Poplar Creek Music Festival, Hoffman Estates, Mich., June 16.
- **THE GRATEFUL DEAD**—\$157,210 (\$201,229 Canadian), 12,950, \$20, \$15 & \$10, Nederlander, Kingswood Music Theatre, Toronto, sellout, June 21.
- **ALABAMA, JUICE NEWTON**—\$148,660, 11,048 (12,800), \$15.50, Keith Fowler Prods., Charleston (W.Va.) Civic Center, June 15.
- **HUEY LEWIS & THE NEWS, DUKE JUPITER**—\$144,433, 11,092 (15,000), \$13.50 & \$12.50, Cellar Door Prods./Michigan Inc./Blue Suede Shows, Fort Wyoming, Grand Rapids, June 29.
- **HUEY LEWIS & THE NEWS, DUKE JUPITER**—\$141,737, 11,156 (15,000), \$14 & \$11.50, Charlevoix Prods., Castle Farms, Charlevoix, Mich., June 30.
- **HUEY LEWIS & THE NEWS**—\$113,300 (\$145,025 Canadian), 11,967 (13,100), \$15 & \$10, Nederlander, Kingswood Music Amphitheatre, Toronto (Ont.) Canada, June 28.
- **AL JARREAU**—\$107,020, 6,920 (9,000), \$15.95 & \$14.20, Feyline Presents, Red Rocks Amphitheatre, Denver, June 28.
- **.38 SPECIAL, EDDIE MONEY**—\$90,393, 7,802, \$11.50, Stardate Prods., LaCrosse (Wisc.) Center, sellout, June 28.
- **.38 SPECIAL, EDDIE MONEY**—\$81,116, 6,426, \$12.50, Beaver Prods., Bismarck (N.D.) Civic Center, sellout, June 26.
- **HUEY LEWIS & THE NEWS, DUKE JUPITER**—\$73,342 (\$93,878 Canadian), 6,919 (9,000), \$13.50, Donald K. Donald, Ottawa Civic Center, June 26.
- **FABIAN, LITTLE ANTHONY, SHIRELLES, MARVELETTES, FREDDIE CANNON, COASTERS, CRYSTALS**—\$72,802, 5,201 (6,251), \$15 & \$13.50, FAO Prods., Universal City (Calif.) Amphitheatre, June 24.
- **FABIAN, DEL SHANNON, THE SHIRELLES, MARVELETTES, FREDDIE CANNON, COASTERS, CRYSTALS**—\$62,594, 5,822 (7,400), \$10.95, FAO Prods., Circle Star Theatre, San Carlos, Calif. June 23.
- **THE SCORPIONS, BON JOVI**—\$62,367, 5,538 (12,800), \$12 & \$11, Future Entertainment/Belkin Prods., Charleston (W. Va.) Civic Center, June 14.
- **NIGHT RANGER, TONY CAREY**—\$57,289, 4,807, \$12.50 & \$11.50, Beaver Prods., Lake Charles Civic Center, sellout, June 24.
- **NIGHT RANGER, TONY CAREY**—\$42,125, 3,370, \$12.50, Beaver Prods., Mississippi Coast Coliseum, Biloxi, sellout, June 26.
- **RICKY SKAGGS, THE JUDDS**—\$42,000, 4,200, \$10, Volunteer Fire Dept./Rotary Club, Lawrence County High School Auditorium, Louisa, Ky., sellout, June 30.
- **CAMEO, O'BRYAN, NEWCLEUS**—\$41,464, 2,447 (8,172), \$12, Silver Star Prods., Sunrise Musical Theatre, Ft. Lauderdale, two shows, June 30.
- **GEORGE JONES, JOHN ANDERSON**—\$41,041, 3,941 (7,000), \$11, Little Wing Prods., Salina (Kan.) Bicentennial Center, June 22.
- **NIGHT RANGER, TONY CAREY**—\$35,875, 2,870, \$13.50 & \$12.50, Beaver Prods., Taylor County Coliseum, Abilene, sellout, June 22.
- **NIGHT RANGER, RATT**—\$35,651, 3,496, \$11 & \$10, Beaver Prods., Lloyd Noble Center, Oklahoma City, sellout, May 24.
- **NIGHT RANGER, TONY CAREY**—\$31,403, 2,483, \$13.50 & \$11.50, Lu-Matt Prods., Majestic Theatre, San Antonio, sellout, June 21.
- **CAMEO, O'BRYAN, NEWCLEUS**—\$31,387, 2,511 (10,000), \$12.50, Silver Star Prods., Lakeland (Fla.) Civic Center, June 29.
- **NIGHT RANGER, TONY CAREY**—\$25,368, 2,114 (2,846), \$12, Lu-Matt Prods., Austin Coliseum, June 20.
- **BERLIN, TALK TALK**—\$23,568, 1,964, \$12, Rock'N'Chair Prods., Santa Cruz (Calif.) Civic Auditorium, sellout, July 1.
- **R.E.M., DREAM SYNDICATE**—\$10,651, 904 (1,000), \$12.50 & \$11.50, Double Tee Prods., Starry Night, Portland, Ore., June 26.
- **DAVID BROMBERG, JERRY JEFF WALKER**—\$9,286, 916 (1,000), \$11 & \$10, Double Tee Prods., Starry Night, Portland, Ore., June 25.
- **THREE DOG NIGHT**—\$8,337, 667 (840), \$12.50, Double Tee Prods., Carefree Theatre, West Palm Beach, June 21.
- **GARY MOORE, ASG**—\$3,351, 517 (948), \$8 & \$7, Festival East, North Park Theatre, Buffalo, June 21.
- **BLACK OAK ARKANSAS, AIR WAYS**—\$1,500, 300 (500), \$5, Southern Talent Inc., Shennanigans, East Grand Forks, Minn., July 1.

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BRUCE SPRINGSTEEN & THE E STREET BAND

Civic Center, St. Paul, Minn.
Tickets: \$15, \$13.50

The opening of Bruce Springsteen's world tour June 29 in America's heartland was dramatically, if typically, uneven. Back after a three-year absence, the E Street Band rekindled the thrill of AM radio, the music of Motown and Phil Spector, the innocence, sweetness and magic of '50s rock'n'roll. Once likened to a '57 Chevy running on melted-down Crystals records, the band effortlessly matched Springsteen's maniacal intensity, even if it lacked the cutting edge constant touring will probably bring.

The awesome task of integrating into one of rock's more communal ensembles belongs to new members Nils Lofgren and Patti Scialfa. Together they promise to bring different dimensions to the band, although each took time to find a niche.

In Lofgren, the group has a muscular guitarist whose affinity for the Stones came alive during a surprise encore of "Street Fighting Man." Like the Springsteen of old, he plays the part of the scruffy tramp, running around in a white headband and tennis shoes.

Vocalist Scialfa, a one-time Asbury Juke, sings with a true country feeling. At times she looked lost, but when she joined Springsteen on an exhilarating "Out In The Street" duet, she demonstrated that her contribution, too, should get in time.

Like most of Springsteen's marathon concerts (more than three hours and 25 songs), opening night affirmed his greatest strengths and most glaring inconsistencies.

At his best, Springsteen's faster, melodically upbeat songs careen with energy and vitality. In the past, overly ambitious arrangements have undermined his better songs, and on his new album Springsteen has made a determined effort to strip the fat from his music. Yet he continues to compound his most serious flaw: organizing his material.

Ballads have traditionally played a crucial role in Springsteen's mythology; the Magic Rat, Little Angel and Puerto Rican Jane populated a landscape that stretched from the Jersey flats to the streets of lower Manhattan. But time has transformed his vision of The Promised Land. His audience perceives him as a post-adolescent, an idealized rebel, but Springsteen is very much a grown man, confronting the realization that he, too, may be leading a treadmill existence.

Self-examination in his slower songs makes his ballads sound very much alike, and he reinforced that feeling with a sampling of acoustic tunes from 1982's bare-boned "Nebraska." Springsteen has never performed the album, and to his credit he's apparently determined to share the songs that differ so markedly from his bloated mini-operettas. On balance, though, they sapped the set of the consistent momentum his most exuberant material generated.

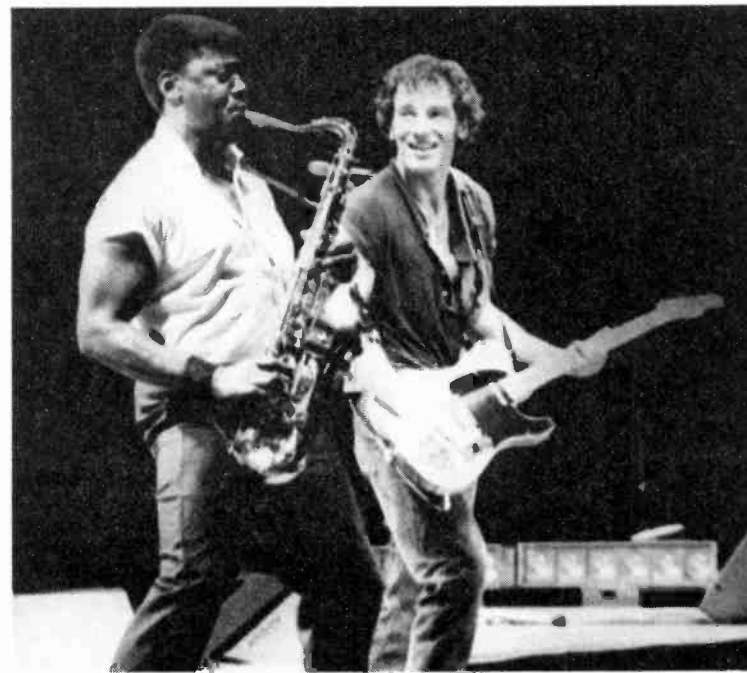
But don't tell that to the diehards, 17,700 of whom cooed "Bruce" for the better part of an emotionally draining program that opened with "Thunder Road" (the harp-oriented song of hope that Springsteen used to call "Angelina") and finished with encores of "I'm A Rocker," "Jungleland," "Born To Run," "Street Fighting Man," a souped-up Mitch Ryder medley, and Springsteen's hodgepodge "train song" based on the lonesome wail of Presley's "Mystery Train."

In between, Springsteen demonstrated that maturity and the rock spirit are still compatible at age 35. Showing off his newfound Nautilus physique and "Footloose" dance moves, "the Boss" bounded across the Civic stage like the old Muhammad Ali as drummer Max Weinberg keyed the big beat to his every move on "No Surrender," "Dancing In The Dark," "Cadillac Ranch," "Bobbie Jean" (a poignant goodbye to former E Streeter Steve Van Zandt), "Ramrod" and "Rosalia."

But he made the biggest impact by far with an affecting trilogy of "My Hometown," "Born In The U.S.A." and "Badlands," as images of guilt, betrayal, abandonment and shame coalesced into some of the most haunting, incendiary music the E Street Band has ever made.

Because the failings of the American dream run so deep, it's impossible for Springsteen to disguise his vulnerability. Singing about integrity and independence for otherwise anony-

Talent



SPARKS FLY IN ST. PAUL—Showing off his new flat top, "the Big Man," Clarence Clemmons, plays the notes "the Boss" wants to hear at the Civic Center. (Photo: Thom Wolke—B&W)

mous working class Americans, Springsteen mirrors common hopes and dreams. He's a folk artist in the truest sense, a troubadour for troubled times. Like his beloved role models Elvis Presley and Chuck Berry, Springsteen fulfills the fantasy of what a rock hero should be. **LEO SACKS**

GLADYS KNIGHT & THE PIPS RAY CHARLES SHOW '84

Avery Fisher Hall, New York
Tickets: \$25, \$20, \$17.50

As the "soul" entry in this year's New York Kool Jazz Festival, the co-billing of Gladys

Knight & the Pips and Ray Charles drew a nearly full house here June 29. Such an accomplishment in the face of competition from a neighboring Dizzy Gillespie/Sun Ra bill was testimony to both acts' enduring popularity. The show was a hot package of professional hit-oriented entertainment, with plenty of r&b and splendid covers to justify the steep ticket price.

Gladys Knight was radiant, while the Pips, save for Bubba Knight's non-stop energy, appeared tired in the veteran ensemble's 80-minute set. The audience was primed for the group, however, cheering every song and reveling in their playfulness.

(Continued on page 46)

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Talent In Action

Continued from page 45

Knight managed to overcome the hall's continuing sound problems with a heartfelt "Neither One Of Us." But the group's recent hit material, including "Save The Overtime For Me," lacked a certain strength in performance. And earlier hits were relegated to medley status.

That was a disappointment, since the balance of the evening was given over to individual Pips' admirable but unnecessary renditions of recent pop ballads ("She Believes In Me," etc.). The resultant atmosphere was rescued by Knight's powerful version of "And I Am Telling You I'm Not Going." The performance triggered a standing ovation that provided sufficient fire for the anticipated finale, "I Heard It Through The Grapevine."

Charles, as usual, was in firm command, leading his white-jacketed orchestra with a shoulder shrug or an off-mike aside. Surprisingly, there were no country tunes from his latest Columbia release. Highlighted instead were the soulful interpretations of country classics popularized by Charles in the early '60s.

His exhilarating set swung from a sassy, top-

ping "You Are My Sunshine" to a sweet yet animated arrangement of "Come Rain Or Come Shine." The crowd was as delighted as Charles appeared to be, and they roared with approval throughout the leg-kicking climax.

The intensity of that performance had been matched earlier in the evening with "Georgia On My Mind," when a too-close-to-kitsch version was transformed by Charles' subtle cries and whispers. The Raelettes made an appearance for the last four numbers, including a group version (with Charles on piano) of Aretha Franklin's "Rock Steady." Charles' classic hit, "What'd I Say," was the passionate encore.

HARRY WEINGER

SAM HARRIS

THE MUMS

Beverly Theatre, Beverly Hills, Calif.

Tickets: \$20, \$15

At 23, Sam Harris appears to have a bright future. With his talent and good looks, he'd be ideal for Broadway musicals, commercial tv and music videos. In fact, if he gets the smell of a hit on his forthcoming Motown album, a good video concentrating on his showmanly performance could put him over the top.

You're either going to love or hate Harris' performance. The 13-time winner of tv's syndicated "Star Search" show stays wound up throughout his 65-minute set. Often to dramatically convey a lyric, he's prostrate or going through some distinctive gambol. In fact, Harris' overall impact would be enhanced if he varied his dynamics, as well as his band's.

The Oklahoman's six-piece backup combo was the weakest link in this production. It was frequently evident that the keyboardist, the most essential gear in the machine backing a solo performer like Harris, wasn't familiar enough with the young singer's routines. Harris would also ingratiate himself with newcomers to his work if he moved one of the two standards presented, "God Bless The Child" and

"Over The Rainbow," up earlier in the show.

Working with a shoestring budget, Harris and his personal manager, erstwhile tv producer Dee Brantlinger, used helium-filled balloons, art paper and some giant colored blocks to decorate the stage. And Harris created a strong link with his three female backup singers, Ann-Marie Blake, Jennifer Light and Eileen Kaye.

The Mums, a mime trio that performs a variety of juggling feats, were a perfect choice to open this show. It was nice to have something besides a musical act or a comedian to get things started.

JOHN SIPPEL

PEE WEE HERMAN

Universal Amphitheater, Universal City, Calif.

Tickets: \$15, \$13.50

Pee Wee Herman proved June 29 that he can be just as funny, just as bright and just as

endearing in a big hall as in a club like the Roxy, where he held court for six weeks in 1981.

That was somewhat surprising, because so much of Herman's appeal is based on his facial expressions. But Herman compensated for the size of the hall by venturing into the audience on several occasions, and by installing two large video screens which reflected the action on stage.

That action is what has made Herman perhaps the funniest comedian to emerge in the '80s. He takes his audience back to their childhoods, and the trip is by turns hilarious, nostalgic and touching. The best part is that Herman remembers all the things kids do and say, and he never breaks character. If he were to, even for a second, it would break the spell.

Herman is unlike any other comedian. He has the lunatic energy of Jerry Lewis, but projects much more heart and point of view. He's probably closer to Jonathan Winters, though at

31 he's much hipper. (Actually, Herman is probably around eight; his alter ego, Paul Reubens, is 31.) Reubens' characterization is laced with great fondness and affection, but still has enough of an edge to keep it from ever seeming sweet or precious.

Warner Bros. recently signed Herman for a comedy album. Here's hoping they can find a way to translate his highly visual act onto records.

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BEFORE THE DELUGE—Members of Judas Priest rile the Madison Square Garden audience, which returned the favor shortly by throwing parts of their seats onto the stage. (Photo: Chuck Pulin)

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	22	ALABAMA Roll On, RCA AHL1-4939 RCA	38	43	91	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
2	3	5	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	39	31	41	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA
3	2	34	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	40	30	34	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL
4	6	36	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	41	37	10	MEL TILLIS New Patches, MCA 5472 MCA
5	5	34	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	42	45	23	GENE WATSON Little By Little, MCA 5440 MCA
6	7	52	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	43	40	6	B.J. THOMAS Shinin', Columbia FC-39337 CBS
7	4	38	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	44	46	37	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA
8	8	13	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	45	63	2	RONNIE MCDOWELL Willie, Epic FE-39329 CBS
9	9	12	ATLANTA Pictures, MCA 5463 MCA	46	41	12	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS
10	11	36	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	47	47	69	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA
11	10	9	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	48	50	34	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
12	13	31	EXILE Exile, Epic B6E-39154 CBS	49	44	14	LEON EVERETTE Don't What I Feel, RCA MHL1-8518 RCA
13	12	12	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	50	48	9	SYLVIA Surprise, RCA AHL1-4960 RCA
14	14	4	MERLE HAGGARD It's All In The Game, Epic FE-39384 (CBS)	51	65	2	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
15	19	5	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	52	51	9	RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA
16	15	9	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	53	62	37	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
17	20	40	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	54	60	63	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
18	17	6	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS	55	49	323	WILLIE NELSON Stardust, Columbia JC 35305 CBS
19	22	6	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	56	53	9	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
20	21	43	JOHN CONLEE In My Eyes, MCA 5434 MCA	57	54	4	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 (RCA)
21	26	5	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	58	61	8	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
22	18	10	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL	59	52	12	MOE BANDY Nobel Matches, Columbia FC-39275 CBS
23	16	12	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	60	57	76	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE-37958 CBS
24	24	7	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	61	59	44	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS
25	23	38	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	62	56	6	RAY CHARLES Do I Ever Cross Your Mind, Columbia FC-38990 CBS
26	34	4	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 (MCA)	63	NEW ENTRY		SHELLY WEST Red Hot, Viva 23983 WEA
27	33	6	MARK GRAY Magic, Columbia BG-39143 CBS	64	55	22	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA
28	29	9	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	65	NEW ENTRY		MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
29	28	20	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	66	69	147	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
30	25	25	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	67	58	37	ALABAMA Mountain Music, RCA AHL1-4229 RCA
31	36	39	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP	68	64	3	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
32	27	25	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	69	68	121	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
33	32	17	DON WILLIAMS The Best of Don Williams Vol.3, MCA MCA 5465 MCA	70	67	122	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA
34	42	21	JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 WEA	71	66	27	ALABAMA Feels So Right, RCA AHL1-3930 RCA
35	39	11	REBA McENTIRE Just A Little Love MCA 5475 (MCA)	72	70	12	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA
36	35	43	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	73	73	43	
37	38	33	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	74	74	174	
				75	75	214	

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country

Nashville Scene

Continued from opposite page

ago, Sawyer Brown was invited to appear on a Halsey Agency showcase for talent buyers in Dallas.

Despite the whirlwind schedule they keep these days, Sawyer Brown members Miller, Bobby Randall, Gregg "Hobie" Hubbard, Joe Smyth and Jim Scholten have managed not to get swept up in their newfound success. Instead they are concentrating on their first album for Capitol, which they begin cutting this week. It's likely that with "Star Search" back in summer reruns, Sawyer Brown will continue getting recognized everywhere they go. But, says Miller, what they are looking forward to at last is a hit record on the charts.

★ ★ ★

Willie Nelson, it seems, has only to close his eyes and imagine his next singing partner before they materialize. This time, it was Frank Sinatra, ol' Blue Eyes himself, next to Willie onstage at the \$50 million Las Vegas Town House Tower. No plans for a duet album were announced at their engagement, but with Willie, one shouldn't be surprised if and when...

Meanwhile, Nelson's got two new

BANK THWARTED

MDJ Suit Dismissal Blocked

ATLANTA — In a decision reached June 26 in the U.S. District Court here, a federal judge rejected a dismissal motion by defendant Bank South N.A. in the lawsuit action filed by MDJ Productions Inc. and Celebrity Services Inc. MDJ's lawsuit claims that Bank South violated the Racketeer Influenced & Corrupt Organizations Act (RICO) (Billboard, March 31).

This decision allows plaintiffs MDJ, Celebrity Services and Edie

albums in the hopper for release this year (and these are just the ones on Columbia). First is "City Of New Orleans," produced by Chips Moman. It's an interesting collection of material: "She's Out Of My Life," "Just Reach Out," "It Turns Me Inside Out," "Wind Beneath My Wings," "Until It's Time For You To Go" and "Good Time Charlie's Got The Blues," plus the title cut by Steve Goodman, a big hit some years back for Arlo Guthrie.

The latest on Willie's movie with Kris Kristofferson is that "The Songwriter" is wrapped and ready. It co-stars Leslie Ann Warren, Melinda Dillon and Rip Torn, and is supposedly heavily autobiographical. The film is produced by Sydney Pollack, who worked with Nelson on "Electric Horseman" and "Honeysuckle Rose." The soundtrack album to "The Songwriter" will be out later this year.

★ ★ ★

Dolly Parton says she's writing a self-help book to be titled "I AM," which stands for "Individual Awareness Method." In numerous interviews, Parton has been candidly discussing her depression last year stemming from illness, disillusion-

ment and discouragement. Apparently, she believes what she's learned can help others who fall prey to the same emotional darkness.

In the July issue of Andy Warhol's Interview magazine, she goes as far as saying she'd like to set up awareness centers around the country. "Celebrities should acknowledge their responsibility, because we are in a position to help," she is quoted as explaining.

★ ★ ★

Deborah Allen and producer/songwriter husband Rafe VanHoy are finishing up Deborah's new RCA album. On the slate is a Christmas special she's set to tape with south-of-the-border labelmates Menudo, on which Allen will sing her original, "Rockin' Little Christmas."

The Iowa State Fair made history by selling out all its reserved seats for Alabama's concert there Aug. 15—two months in advance. Alabama's date was announced with only one paid newspaper ad, and all 11,400 seats were gone. Iowans who may read this in dismay still have a chance to get one of the fair's 3,000 general admission seats, which don't go on sale until the day of the show.

Riders In The Sky played their fifth annual benefit for Hospital Hospitality House in Nashville, presenting the facility with a check for \$15,125. The proceeds will be used for renovation and new facilities.

★ ★ ★

The Friends of Marty Robbins Foundation in Glendale, Ariz. has ceased its efforts to rename one of its major thoroughfares after the late singer. Apparently, its plans for a memorial statue, possible music conservatory and street name change to honor Robbins met with resistance from Marty's wife and family, and stirred some controversy in Arizona itself.

According to a letter from the Robbins' attorney in Nashville, "Even though the goals of the organization are unquestionably positive and beneficial... the Robbins family feels it cannot lend its support or... permit his name or image to be used... where they are unable to exercise any supervision over those activities or the manner in which they are conducted."

ICM Expands Nashville Wing

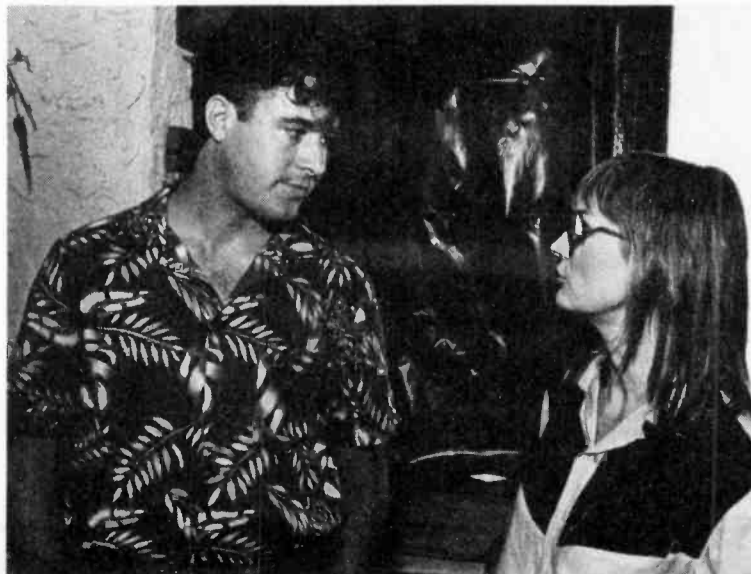
NASHVILLE—Concurrent with the additions of Mel Tillis and the Charlie Daniels Band to its roster, International Creative Management is expanding its Nashville operation, which it opened last November.

The booking firm is moving into larger offices in the Telco Research Building located at 1207 17th Ave, South. ICM chairman Ralph Mann has named Reggie Mac, Nashville vice president, to the combined post of vice president/general manager, replacing outgoing Jack McFadden. Mann has also promoted ICM agent George Mallard to vice president.

Other Nashville acts now handled by ICM's Nashville division are Shelly West, Leon Everette, David Frizzell, Reba McEntire, Gus Hardin, Sonny James, Steve Wariner, Grandpa Jones and Keith Whitley.

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JOINING NIPPER—Newest RCA Nashville signing Gail Davies chats with labelmate Vince Gill at a recent video party hosted by the record company.

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from

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MEL TILLIS



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"TEXAS ON A SATURDAY NIGHT" with WILLIE NELSON

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Exclusive Representation:

Mel Tillis

ICM

MCA RECORDS

Sweet Sounds In-Store In Chicago

By SAM SUTHERLAND and PETER KEEPNEWS

Leave it to veteran jazz retailer and label entrepreneur Bob Koester to add live performance to his store environment. His Chicago store, the **Jazz Record Mart**, is kicking off its first live jazz festival this month, setting Fridays for a weekly free jazz concert at the JRM's West Grand Avenue site.

Last Friday (6) was to be the first, offering blues veterans Eddie Burns and Eddie Taylor, with the four other Friday shows in this maiden edition of the festival to include trumpeter Guy Fricano in a quintet setting (13), percussionist Kalil El'Zabar (20); the Frank Chace Quartet (27), and tenor saxophonist E. Parker McDougal (August 3).

Shows will start at 5 p.m. and run until 8. That sounds like a worthy kickoff to any Windy City weekend.

★ ★ ★

Jazz tipsheet publisher Ira Sabin has released a preliminary schedule of panels for his forthcoming **Jazz Times Convention**, set for Sept. 27-30 at the Roosevelt Hotel in New York. **Dizzy Gillespie** will be the convention's guest of honor, and veteran producer and jazz label entrepreneur **Orrin Keepnews** will deliver the keynote address. The convention—the third held by Sabin and the first to be staged in New York—will include a daily program of panel discussions, workshops and performances, and for the first time will also feature a two-day jazz record fair and an exhibit area for both commercial and non-profit jazz-related organizations.

Among the panels scheduled so far are "Jazz And The Music Industry," moderated by **Billboard's** international editorial director **Mike Hennessey**; "Record Industry Practices," moderated by record producer **Bob Porter**; "The Future Of Jazz In Home Video," moderated by **Larry**

Adler of Larry Adler Video Marketing; and "New Technology, Computers And Musicians," moderated by **Bob Cohen**, owner of the Dr. Jazz Operations promotion and marketing firm. More information is available from Sabin at 8055 13th St., Silver Spring, Md. 20910, or (301) 588-4414.

★ ★ ★

Also noted: Seven of **Duke Ellington's** major extended compositions have been acquired by **G. Schirmer**. The works, which are being made available in several versions ranging from symphonic orchestra to jazz band, are "Harlem," "New World A-Comin'," "Three Black Kings," "Night Creature," "Grand Slam Jam," "Liberian Suite" and "Black, Brown And Beige"... **Warner Bros.** progressive music chief **Tommy Li-Puma** has relocated to New York, where we're told he'll continue his vice presidency with the label. **Li-Puma** had been a West Coast fixture with **Warner Bros.**, and before that with **Blue Thumb** and **A&M's** ill-fated **Horizon** label... **ITI Records** recently marked its third anniversary with the release of three new albums (by the **Jerry Tachoir Quartet**, **Fred Lipsius** and the fusion ensemble **Windows**), bringing the label's catalog to 15 albums. **ITI's Michael Dion** has cut a deal for the label's first dance



ELLINGTON ACQUISITION—Officials of **G. Schirmer** meet with **Mercer Ellington**, leader of the **Duke Ellington Orchestra**, to sign the agreement under which the publishing firm acquires seven of **Duke Ellington's** extended compositions. Pictured from left are **Schirmer** president **John A. Santucchio**, **Ellington** and **Schirmer** vice president **Howard H. Scott**.

music venture, **Zone Patrol**... **Wynnton Marsalis** is in the final weeks of a three-month tour with his quintet. When that tour ends in **Los Angeles** on July 23, he'll have a few days to catch his breath and rest his lip before heading out on a different kind

of tour, as soloist with symphony orchestras in 16 cities. The trumpet phenom's next album is a collection of standards on which he is backed by a 30-piece string orchestra, arranged by **Berklee College of Music** faculty member **Bob Freedman**.

JULY 14, 1984. BILLBOARD

Survey for Week Ending 7/14/84										
Billboard Best Selling Jazz LPs			Billboard Best Selling Jazz LPs							
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart
1			EARL KLUGH <i>Wishful Thinking</i> Capitol 51-12323 WEEKS AT #1 1	27	23	23	LEE RITENOUR <i>On The Line, Musician</i> 60310-1 (Elektra)	28	28	40
2	1	34	DAVID SANBORN <i>Backstreet</i> , Warner Bros. 23906-1	28	28	40	SHADOWFAX <i>Shadowdance</i> Windham Hill WH-1029 (A&M)	29	17	17
3	3	54	WYNTON MARSALIS <i>Think Of One</i> , Columbia FC 38641	30	33	12	WEATHER REPORT <i>Domino Theory</i> , Columbia FC 39147	31	32	54
4	4	9	PAT METHENY <i>Rejoicing</i> , ECM 25004-1 (Warner Bros.)	31	32	54	ANDREAS VOLLENWEIDER <i>Behind The Gardens-Behind The Wall-Under The Tree</i> , CBS FM 37793	32	34	46
5	5	11	THE CRUSADERS <i>Ghetto Blaster</i> MCA 5429	32	34	46	PAT METHENY GROUP <i>Travels</i> , ECM 23791-1 (Warner Bros.)	33	27	9
6	6	44	HERBIE HANCOCK <i>Future Shock</i> , Columbia FC 38814	33	27	9	JEAN-LUC PONTY <i>Individual Choice</i> , Atlantic 80098	34	NEW ENTER	NEW ENTER
7	19	3	LEE RITENOUR <i>Banded Together</i> , Elektra 60358-1	35	35	7	CARLA BLEY <i>Heavy Heart</i> , WATT/ECM 1-25003 (Warner Bros.)	36	39	9
8	9	21	KENNY G <i>G Force</i> , Arista AL8-8192	36	39	9	DAVE GRUSIN <i>Night-Lines</i> , GRP A-1006	37	40	54
9	7	17	JEFF LORBER <i>In The Heat Of The Night</i> , Arista AL8-8025	37	40	54	VARIOUS ARTISTS <i>Playboy Jazz Festival</i> , Musician 60298-1 (Elektra)	38	38	5
10	21	3	PATRICE RUSHEN <i>Now</i> , Elektra 60360-1	38	38	5	ELLA FITZGERALD <i>The Harold Arlen Songbook</i> , Verve 817526-1 (Polygram)	39	36	7
11	13	11	STANLEY CLARKE <i>Time Exposure</i> Epic FE 38688	39	36	7	GEORGE BENSON <i>In Your Eyes</i> , Warner Bros. 1-23744	40	NEW ENTER	NEW ENTER
12	14	11	STEPS AHEAD <i>Modern Times Musician</i> 60351-1 (Elektra)	41	42	48	SERGIO MENDES <i>Confetti</i> , A&M SP-4084	41	42	48
13	15	7	GEORGE HOWARD <i>Steppin' Out</i> , TBA TB 201 (Palo Alto)	42	43	38	SHADOWFAX <i>Shadowfax</i> , Windham Hill WH 1022 (A&M)	42	43	38
14	8	83	GEORGE WINSTON <i>December</i> , Windham Hill C-1025	43	44	3	TYZIK <i>Jammin' In Manhattan</i> , Polydor 821605-1Y-1 (Polygram)	43	44	3
15	10	32	LINDA RONSTADT <i>What's New</i> , Asylum 60260 (Elektra)	44	45	30	SPYRO GYRA <i>City Kids</i> , MCA 5431	44	45	30
16	11	11	BRANFORD MARSALIS <i>Scenes In The City</i> , Columbia FC 38951	45	46	56	VARIOUS ARTISTS <i>An Evening With Windham Hill Live</i> , Windham Hill C-1026 (A&M)	45	46	56
17	12	66	GEORGE WINSTON <i>Autumn</i> , Windham Hill C-1012	46	48	110	TOMMY FLANAGAN <i>Theonica</i> , Enja 4060 (Polygram)	46	48	110
18	NEW ENTER	NEW ENTER	MILES DAVIS <i>Decoy</i> , Columbia FC 38991	47	31	11	WILL ACKERMAN <i>Past Light</i> , Windham Hill WH-1028 (A&M)	47	31	11
19	16	25	PIECES OF A DREAM <i>Imagine This</i> , Elektra 60270	48	41	5	TANIA MARIA <i>Come With Me</i> , Concord Jazz CJ 200	48	41	5
20	NEW ENTER	NEW ENTER	SPYRO GYRA <i>Access All Areas</i> , MCA 2-6893	49	30	9	PAT METHENY GROUP <i>Offramp</i> , ECM ECM-1-1216 (Warner Bros.)	49	30	9
21	22	19	TANIA MARIA <i>Love Explosion</i> Concord Picante CJP-230	50	50	11	QUINCY JONES <i>The Birth Of A Band</i> Emarcy 818177-1 (Polygram)	50	50	11
22	20	38	MICHAEL FRANKS <i>Passionfruit</i> , Warner Bros. 1-23962				CHICK COREA <i>Children's Songs</i> , ECM 1-25005 (Warner Bros.)			
23	25	41	MANHATTAN TRANSFER <i>Bodies And Souls</i> , Atlantic 80104-1				BILLIE HOLIDAY <i>Embraceable You</i> , Verve 817359-1 (Polygram)			
24	26	19	ANDREAS VOLLENWEIDER <i>Caverna Magica</i> CBS FM 37827				JAMES NEWTON <i>Luella</i> , Gramavision GR-8304 (Polygram)			
25	18	106	GEORGE WINSTON <i>Winter Into Spring</i> , Windham Hill C-1019							
26	24	64	JARREAU <i>Jarreau</i> , Warner Bros. 1-23801							

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GOSPEL **Lectern**

Sandi Patti Readies Return To The Road

By BOB DARDEN

Sandi Patti's last 12 months have been the kind of year most people can only dream about. She won a Grammy for best gospel performance, duo or group, with **Larnelle Harris**, and was nominated for one for best gospel performance, female. That's on top of a Grammy nomination last year for best gospel performance, contemporary.

She took home three Dove Awards (actually four, since she made "More Than Wonderful" GMA song of the year), including the prestigious gospel artist of the year. The four Doves fit snugly on a mantle that already includes four others from the past two years.

She released two albums, "The Gift Goes On" and "Sandi Patti Live: More Than Wonderful"—both of which sold exceptionally well for **Benson's Impact** label.

Oh, and one other thing. On May 22, Sandi and husband **John Helvering** became the proud parents of **Anna Elizabeth**, an eight-pound, one-ounce soprano. Not a bad year's work.

Now, two months later, Sandi Patti still has the glow of new motherhood. But she sounds like she's also ready to take that incredible soprano voice and immaculate phrasing on the road again—with baby **Anna**.

"She's been a wonderful baby, no trouble at all," Sandi says with just a hint of prejudice. "She's been so good, in fact, that we are definitely going to take her on my first nationwide tour this fall. It will begin on Sept. 9, and we have 50 dates scheduled.

"It will be like my previous concerts in that I'll use both piano (which she plays exceptionally well) and accompaniment tracks. I hope to do a few of the dates in the spring with musicians. The trouble is that my music lends itself to either just the piano or an entire orchestra—with very little in between."

She's well known in contemporary Christian circles for heartfelt versions of anthems—"Lift Up The Lord," "More Than Wonderful," "We Shall Behold Him" and "O Magnify The Lord." But acceptance outside Christian music has been slower in coming.

"The Grammy and Dove Awards helped change that somewhat and helped open some doors for me," she says, "especially in the local and national media. I think the media looks a lot at achievement. When several artists come into a town, I've found that having that Grammy and those Doves has gotten the attention of the local press, especially in the larger markets. That's good in terms of exposing more people to my message."

Some consider Sandi just as gifted in picking material as in singing. She's co-produced her last albums with **Greg Nelson** and has selected several songs that have become standards in the religious community. At the same time, she's become best known for the heavily orchestrated, high church-type anthems.

"I've got a new album coming out next month and I'll have some more traditional songs like 'Home With The Lord' and 'We Will See Him As He Is.' But I've also got a tune called 'Pour On The Power' where I work with **Jerry Hey** to get a real Manhattan Transfer sound.

"One of the songs I'm real proud of is 'The Stage Is Bare.' It's an introspective piece about what feelings a performer goes through after the show is over. I've got one song dedicated to **Anna**, called 'Cradle Song.' And there's another called 'Shine Down' that's all done on synthesizers. So you can see we've got lots of different music here.

"I think the live 'More Than Wonderful' album was a little more conservative, a little more MOR than what I usually do. And the Christmas album, by its very nature, was that way. So this time we went just a hair more to a contemporary sound—without losing what got us here in the first place. If you don't try new things, your music has a tendency to get stale. And I think your listeners enjoy hearing different sides of you."

It must be working. Sources at **Benson** say that "More Than Wonderful" could go gold later this summer, while the "pre-pre-sale" for the upcoming album is already numbering in the tens of thousands of orders.

With success in gospel music comes the same question that dogs **Amy Grant's** footsteps—although the two are worlds apart musically and stylistically. Has she given any thought to "crossing over" her music into the secular marketplace?

"I don't think the songs that I do will ever cross over," she says bluntly. "I want to sing about the life-changing power of **Jesus Christ**, and people just don't want lyrics that challenge them like that coming over the radio—that challenge their ways of thinking or their morals.

"If my music crosses over on those terms—with lyrics I feel strongly about—if it catches on, then I'm certainly not going to close any doors. But I am not going to soften the lyrics for anyone."

★ ★ ★

One of the hottest new albums of the year is **Rod Stewart's** "Camouflage," produced by **Michael Omartian**. As detailed in the June 23 **Billboard**, the two had numerous fights but still managed to get along pretty well.

With one exception: a tune called "Bad For You" by **Stewart**, **Keven Savigar** and **Jim Cregan**. When **Omartian** flatly refused to produce the song because of its objectionable lyrics, **Stewart** produced it himself. But **Omartian** made sure that the following statement was printed on the album sleeve: "Please note: The lyrical content of the song 'Bad For You' does not represent the views of **Michael Omartian**, a Born Again Christian." That's walking your talk.

CLASSICAL **Keeping Score**

LPs Being Phased Out By Sine Qua Non

By IS HOROWITZ

A possible harbinger of an industry pattern some believe will emerge over the next few years is the decision by Sine Qua Non not to manufacture any more LPs of new classical product. These will be issued only on chrome cassette and Compact Disc, says **Sam Attenberg**, chairman of the Providence, R.I.-based company.

Lest one judge this step too hastily as a sacrificial contribution to the welfare of the business, it should be remembered that the company's special posture makes the transition much less painful than it might be for others.

For one thing, SQN has placed its stress on cassettes for some years, and vinyl disks currently account for no more than 20% of its volume. For another, about 70% of the material it releases is licensed from other companies and, in the case of some of its more prestigious recent titles, SQN has rights that are limited to cassette.

Where LP inventory exists on top-of-the-line, digitally recorded material already in the catalog, it will continue to be sold, says Attenberg, and should accounts request more, will continue to be pressed in small quantities. This may last for about a year, by which time the phase-out of classical LPs by SQN should be total.

Attenberg is quick to note that the decision on classical LPs does not affect SQN jazz titles, vinyl versions of which will still be made available, nor children's records, a new area for the company.

Coming at the same time as the LP move is the redesign of the company's Seven Star cassette line. New, larger graphics on the cover display card are featured, and the rear of the jewel box is left blank to permit unobstructed view of the new clear plastic cassette shell. Better azimuth alignment is claimed, and the chrome cassettes continue to incorporate head-cleaner lead-in tape, and to offer a "lifetime" guarantee. List price is \$7.98 for classics and \$8.98 for jazz.

A sampler cassette containing both classical and jazz excerpts is being offered to introduce the new look. It is priced to retail at \$3.98.

As expected, SQN's first release of CDs has just been shipped to the trade. The initial release offers seven titles, and come August another dozen will be released. List of the CDs is set at \$15.99; dealer cost is below \$10.

Attenberg says his label is producing new digital recordings at the rate of about two a month. With SQN LPs not in its future, he says he may license vinyl rights to in-

terested parties, a natural evolution of past company practice.

Arabesque's distribution affiliation with Intersound lasted only about nine months, but the classical wing of Caedmon Records is convinced it can handle its sales to retailers better on its own. As of last Monday (2), orders were again being taken by Arabesque reps reporting to **Seth Gershel**, national sales manager. Under the separation agreement, Intersound will process returns of product bought from them through the end of August.

Arabesque begins to ship again in mid-month. There are about 200 titles in its catalog, but reps making the rounds will also be carrying Caedmon spoken word albums, or some 1,500 pieces of product in all. Dealers can apply purchases from either category toward quantity discounts that can bring the price of albums down to a low of \$4.49, says Gershel.

Ward Botsford, a&r chief, says the next Arabesque release is set for September and will include the company's first CDs, to be manufactured for it by CBS/Sony in Japan. There will be nine of the laser-read disks in the first release, at prices still to be determined.

Little-recorded music continues to be the focus of Arabesque futures, and Botsford lists among upcoming titles quartets by Richard Strauss and Fritz Kreisler, performed by the **Portland String Quartet**; a series of Victorian Christmas material performed under the direction of **Robert De Cormier**, and early music played by the New York Renaissance Band directed by **Sally Logemann**.

Still another budget line is being prepared, this to debut next month. Viva, the newest entry under the aegis of London Records, bows with 19 titles comprising compilations assembled from existing material. Both LPs and cassettes will be offered, each bearing a suggested list price of \$3.98. Unlike London's other budget label, Stereo Treasury, Viva will present shorter works in the light classical vein. Such titles as "The Glory of Bach," "A Little Night Music—The Magic of Mozart," and "Ave Maria—Immortal Schubert Melodies" tell the story. Among the artists: **Joan Sutherland**, **Ruggiero Ricci**, **Sir Adrian Boult**, **Renata Tebaldi**, et al.

Notas

Gotham's WJIT Adds Anglo Top 20

By ENRIQUE FERNANDEZ

"It was my decision," claims WJIT manager **Frank Flores**. "We felt we needed to redirect the way the station was going." Four weeks ago, the New York AM station changed programming policy, bringing criticism that it was veering away from the tastes of Latin New York by adding English-language material and diminishing its proportion of the city's most characteristic Latin sound, salsa. The change, it was charged, must have come from the parent company, Infinity Broadcasting of Houston.

"In fact, we're playing as much salsa as before," argues Flores, "but it may appear as less because we're actually playing more music. We've gone from 30 songs in a four-hour shift to 50. We're a music station, so we should start delivering the music."

The programming change, Flores asserts, was not a directive from the parent company, but his own choice based on what he feels is the need for WJIT to reach its target audience of 25- to 35-year-old Hispanics.

The changes, according to Flores, boil down to the increase in music play, adding an Anglo top 20, and adding Spanish-language rock. "If you go to a Latin club in New York you'll hear 20 minutes of Latin music and 20 minutes of urban contemporary," he says. "Our listeners are not strangers to English-language mu-

sic." According to the new policy, WJIT programs one English-language tune from the top 20 every hour.

As for programming Spanish-language rock, like material by Mexican artist **Antonio de Jesus**, Flores argues that it was time to include the more progressive Latin sounds on his station. "I think now we're a more upbeat station, livelier, with a definite appeal to young people." Flores cautions that his station is not targeted at young teens, and it would make no sense to become an urban contemporary station.

Although Flores denies the move was prompted by the parent company, some of the changes, including those in personnel, are related to the Houston-based outfit. For one, **Eli Garcia**, program director of Infinity's KXYZ Houston, has come to New York to help coordinate the new programming, while WJIT's **Rafael Pineda** is no longer the station's music program director. Pineda stays as one of the station's on-air personalities.

And Houston's **Hugo Cadalago**, known as "El Gordo," is now on the air at WJIT in the morning, "setting the tempo," according to Flores. Like popular morning personalities on Anglo stations, El Gordo is known for his zany wit, a departure from much New York Latin commentary, which tends to be news-oriented.

"Frankly, I expected an immediate negative reaction," admits Flores. In-

stead, he claims, the response has been overwhelmingly positive. "I was taking phone calls when we switched to the new programming, and I would say that 400 out of 500 calls were positive. People were waiting for a change like this."

The new WJIT format has been tried successfully on the West Coast, in Miami and in Puerto Rico. New York, however, has been resistant to the trend. In fact, **WADO**, which usually outpulls its rivals in the ratings, boasts a fiercely traditional programming policy.

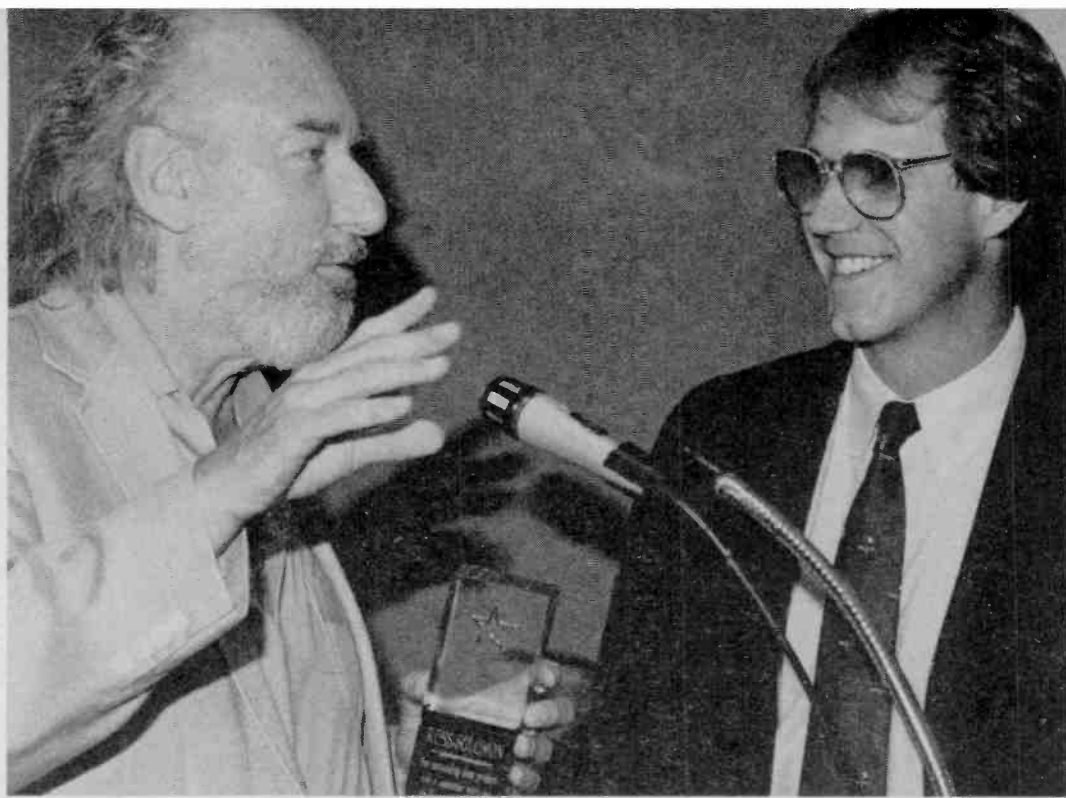
Recently, new station **WSKQ** has been doing well with its policy of programming more "international" Latin music and less traditional tropical rhythms. Many see WSKQ's success as the motivating factor behind WJIT's change. Flores feels sure he's on the right track: "We're leading the pack in what Latin stations will be doing in the future."

And more Brazilian chic: **Nana Vasconcelos** and **Egberto Gismonti** perform at New York's Brazilian club S.O.B.'s this week. . . Argentine singer **Elio Roca** was recently feted at RCA's Latin music department in New York. Roca is on a promotional tour to support his album "Bienvenido sea el amor" . . . **Eddie Palmieri's** long-awaited move into the recording studio has finally happened. The volatile pianist has finished an album, "Palo p'a Rumba," for the Musica Latina label.

Billboard®			Best Selling		CLASSICAL LPs™
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number		
1	1	54	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos		WEEKS AT #1: 20
2	2	38	STRAUSS: Four Last Songs		
3	5	245	PACHELBEL: Canon		
4	9	95	BACH: Goldberg Variations		
5	8	9	PORTRAIT OF KIRI TE KANAWA		
6	16	21	HANDEL: Water Music		
7	4	17	BOLLING: Suite For Cello and Jazz Piano Trio		
8	28	9	BRAHMS: Piano Concerto #2		
9	6	17	MAHLER: Symphony #9		
10	12	9	VERDI: Arias		
11	13	9	BEETHOVEN: Cello Sonatas #s 3 & 5		
12	NEW ENTRY		THE COPLAND ALBUM		
13	7	9	BEETHOVEN: Piano Concertos		
14	NEW ENTRY		PACHELBEL: Canon/ALBINONI: Adagio		
15	21	21	MOZART OPERA ARIAS		
16	3	38	J. S. BACH: Unaccompanied Cello Suites		
17	29	25	VIVALDI GALA		
18	26	9	PUCCINI: La Rondine		
19	10	45	NOCTURNE		
20	30	445	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano		
21	NEW ENTRY		COPLAND: El Salon Mexico, Appalachian Spring		
22	NEW ENTRY		LISZT: Music For Two Pianos		
23	24	9	VIVALDI: The Four Seasons		
24	23	25	DVORAK: Symphony No. 9 ("New World")		
25	NEW ENTRY		GREATEST HITS OF 1720		
26	NEW ENTRY		CAVERNA MAGICA		
27	NEW ENTRY		RODRIGO: Concierto De Aranjuez		
28	NEW ENTRY		MOZART/PACHELBEL/ALBINONI: (Various works)		
29	18	9	THE ACADEMY - BY REQUEST		
30	15	17	CHOPIN: Piano Concerto #2		
31	11	17	PACHELBEL: Canon/FASCH: Trumpet Concerto		
32	14	13	MOZART: Piano Concertos #s 9 & 11		
33	17	13	BERLIOZ: Symphonie Fantastique		
34	25	42	HUBERMAN FESTIVAL, LIVE		
35	19	82	PERHAPS LOVE		
36	20	131	PACHELBEL: Canon		
37	22	68	CANTELOUBE: Songs of the Auvergne		
38	27	9	IN CONCERT AT THE MET		
39	32	21	BRAHMS/SCHUMANN: Piano Selections		
40	31	50	GREATEST HITS: The Canadian Brass		

Photo News

Industry executives gathered at the Beverly Plaza Hotel in Beverly Hills for Billboard's annual Trendsetter Awards presentation on June 28. Russ Solomon, owner of the Tower chain, and the Compact Disc Group's chairman Emiel Petrone were on hand to pick up their awards, while Michael Jackson sent Epic's promotion director Polly Anthony to accept his. East Coast winners Tom Silverman and Arthur Baker, along with representatives of PolyGram Classics and Richard Branson, received their awards at a similar party in New York on June 21 (Billboard, July 7). (Photos: Mike Maginot)



TOWERING ACHIEVEMENT—Tower Records chief Russ Solomon, left, accepts his Trendsetter for the chain's spectacular entry into the New York City market via the largest record/tape outlet in the U.S. Billboard's Sam Sutherland presents the award.



MORE THRILLS—Epic Records promotion director Polly Anthony accepts the Trendsetter for Michael Jackson, whose career has set new standards for true multi-media appeal.

JULY 14, 1984, BILLBOARD



DIGITAL KUDOS—The smooth coordination between hardware and software interests backing the new Compact Disc configuration draws Emiel Petrone, chairman of the Compact Disc Group and senior vice president of PolyGram Records, to the podium to accept his award.



TABLE TALK—Billboard chart director Tom Noonan, center, chats with independent promotion executive Sammy Kaplan, left, and Motown sales and marketing vice president Miller London.



GLAD HANDS—Lee Zhito, left, Billboard's executive editorial director, welcomes Jobete Music's Robert Gordy.



SCUTTLEBUTT—Swapping stories are Arista's Les Silver, Jim Cawley, Darcy and Louis Newman and Columbia's George Chaltas.



VIDEO SMILES—Media Home Entertainment vice president Paul Culberg, center, enjoys a laugh with Media publicist Vicki Greenleaf and Billboard's Sam Sutherland.



PARTYGOERS—Among label and publishing folk on hand for the reception are, from left, Allegiance Records' Marty Goldrod, A&M promotion executive Steve Resnik, ASCAP West Coast representative Roberta Munoz and Independent promotion executive Marvin Deane.

News/International

Dutch Firm Unveils New CD Manufacturing System

AMSTERDAM—Dutch electronics company DocData has unveiled what it claims is a revolutionary new system for the manufacture of Compact Discs, faster and cheaper than existing methods and free of the need for controlled dust-free environments. But PolyGram, Europe's chief CD producer, says it would need to laboratory test the DocData machine before endorsing these claims.

First details of the new Micro-Printer, which exists only in prototype, were revealed by DocData board member Jean Beaujean before the company was floated on the Amsterdam Stock Market here June 28. He said it was capable of manufacturing one CD per second, and would mean "a revolution in the CD business."

The conventional manufacturing process requires a pressing time of some 30 seconds, he added, and though it's expected that this can be reduced to 15 seconds, the DocData system is itself capable of a 10-fold improvement, making it possible to press 10 CDs a second.

According to Beaujean, the system

would need less capital investment than conventional processes, despite higher raw material costs, and in addition would not need to be operated in dust-free environments. "All in all our system is not only faster but also cheaper," Beaujean concluded.

DocData does not intend to begin CD production on its own account, he said. "What we want is to sell the invention, or else make some kind of licensing arrangement with a company specializing in CD manufacture." Beaujean added that some companies had already been approached, but would not name them. The invention had been made as a by-product of quite different investigations into high capacity computer storage systems, he said.

Wolfgang Munczinski, PolyGram's international CD coordinator, said afterwards that PolyGram had been approached by DocData, but cautioned: "We want to know more about the system before we start thinking about negotiating a deal. We would like to test such a new CD system in our own laboratories first, to find out if it is really so revolutionary."

Zimbabwe Record Market Hit By Economic Drought

HARARE—Zimbabwe, Africa's most recently independent nation, has had its share of boom years within the record industry as well as in terms of agricultural and industrial output and sophistication. But now economic hassles nationwide threaten the prosperity of the music business.

The Zimbabwe record market is dominated by two companies: the Lonhro-owned Gramma Record Co. and the Premier Milling Co.'s subsidiary Gallo Records, both of which have their own plants capable of high levels of output of all music product.

While these companies represent the top international repertoire, they are also responsible for the release of much local product in the Shona and Sindebele languages, which has great marketability beyond national borders.

Record sales here have been second only to Nigeria in independent Africa, and the market remains the most sophisticated in Africa for its recording, marketing and sales techniques. But since independence, the

country has been hit by the most serious drought in history, which, together with political difficulties, has reduced the agricultural output of the country to a level where, in common with many independent African states, it now has to import basic foodstuffs.

People who relied upon subsistence farming are obliged to struggle for their survival and are predictably reluctant to spend on luxuries like records.

Additionally, the formerly significant white affluent population, reduced to half its numbers and is uncertain of the future, is much less of a significant buying power. Factories which had been used to full production are now reduced to two- and three-day weeks.

Now there are signs of at least partial recovery. While much is still made of the hardships of Zimbabwe in the Western press, the record industry senses the possibility of regaining a prestigious position in the emergent African music scene.

IFPI Brochure Argues Case For Blank Tape Royalty

LONDON—Future Elton Johns or Yehudi Menuhins may have no chance to fulfil their potential as recording artists. That's the gist of a stern warning given by International Federation of Phonogram & Videogram Producers (IFPI) in a new brochure highlighting the growing losses to the record industry, performers and composers caused by home taping.

The IFPI line is: "Without financial compensation for this use of both audio and video material, the level of investment in new talent will inevitably fall, causing a serious decline in the range of home entertainment available to the consumer."

"The Case For A Home Taping Royalty," drawing on surveys of tape use in a large number of countries, emphasizes the consequent threat to the jobs of the 120,000 people employed in the recording industries of the EEC territories.

IFPI proposes that the only fair way to deal with the problem is for producers, performers and authors to grant the right of private copying in return for a royalty payment on blank tapes and record hardware. It suggests a rate of \$1.22 (90 pence sterling) on a 90-minute audio tape.

The brochure is the latest stage in the IFPI campaign to secure support for the royalty principle, a system already in operation in Austria, West Germany, Sweden, Hungary and Congo and a under consideration in such other countries as Finland, Iceland, the Netherlands and France, where a new copyright law involving a blank tape royalty is currently before the National Assembly. The EEC Commission is set to publish its own Green Paper consultative document on the subject this fall.

The new brochure is to be distributed worldwide to IFPI's 68 member countries.

SPOTLIGHT ON WEST GERMANY

in Billboard August 25

SPOTLIGHT ON WEST GERMANY

A fascinating, informative report on the music and home entertainment industries of West Germany, Austria and Switzerland.

SPOTLIGHT ON WEST GERMANY

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SPOTLIGHT ON WEST GERMANY

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Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

June 29-July 15, **National Mountain Music Festival**, Silver Dollar City, Pigeon Forge, Tenn.

July 8-12, **Biology of Music Making** conference, Denver Center of Performing Arts, Denver.

July 10-12, **Cable '84** conference and exhibition, Wembley Conference Centre, London.

July 14, **Nashville Songwriters' Assn. International Summer Seminar**, Belmont College, Nashville.

July 14-15, **Jamboree In The Hills**, Brushrun Park, St. Clairsville, Ohio.

July 15-18, **New York State Broadcasters Assn.'s 23rd annual Executive Convergence**, Rye, N.Y.

July 21-24, **International Assn. of Auditorium Managers annual convention and trade show**, La Palais des Congres de Montreal, Montreal, Quebec.

July 23-27, **Siggraph '84** 11th annual conference on computer graphics and interactive techniques, Minneapolis Convention Center.

July 23-27, **National Gospel Music Workshop**, Jackson State Univ., Jackson, Miss.

July 25-Aug. 1, **Musicians & Songwriters Workshop U.S.A.**, Colorado Mountain College, Breckenridge, Colo.

July 29-Aug. 4, **10th Anniversary Christian Artists' Music Seminar**, Estes Park, Colo.

July 31-Aug. 2, **Institute for Graphic Communications Optical & Videodisc Systems conference**, Holiday Inn, Monterey, Calif.

Aug. 2-4, **Great Southern Computer Show**, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, **fifth annual New Music Seminar**, New York Hilton.

Aug. 10, **second annual Rockamerica Video/Music seminar**, Waldorf-Astoria Hotel, New York.

Aug. 17-19, **Film/Video International**, Castle Hill, Mass.

Aug. 23-26, **Jack The Rapper Family Affair**, Radisson Inn, Atlanta.

Aug. 26-30, **Video Software Dealers Assn. convention**, MGM Grand, Las Vegas.

Aug. 30-Sept. 8, **International Audio & Video Fair**, Berlin.

Sept. 5-7, **Second National Software Show**, Anaheim Convention Center, Anaheim, Calif.

Sept. 7-9, **New York Guitar & Music Expo**, Madison Square Garden Exposition Rotunda, New York.

Sept. 7-9, **Kentucky Fried Chicken Bluegrass Music Festival**, Riverfront Plaza/Belvedere, Louisville, Ky.

Sept. 16-18, **National Religious Broadcasters Western Chapter Convention**, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, **Radio Convention & Programming Conference**, Bonaventure Hotel, Los Angeles.

Sept. 16-19, **United Record Pool D.J.'s Convention**, Caesars Palace, Las Vegas.

Sept. 20-23, **sixth annual Black Music Assn. conference**, Hyatt Regency Hotel, Washington, D.C.

Sept. 21-23, **Independent Distributors conference**, Shearaton Harbor Island, San Diego, Calif.

Sept. 21-25, **10th International Broadcasting Convention**, Metropole Conference & Exhibition Centre, Brighton, England.

Music Video Hours Pared At Chicago's WFBN-TV

By MOIRA McCORMICK

CHICAGO—WFBN-TV Channel 66, Chicago's first full-time music video channel, expects to reduce its video clip load to "key dayparts" by October, according to a station executive.

Steve Pruett, president of UPI Media, sister company to station owner Focus Broadcasting of Nashville, says the channel's current 20 hours a week of music video programming will be pared to 3-7 p.m. and 7-10 p.m. weekdays, but that music video will continue to run heavily on weekends.

"The all-music-video (format) was meant as a hook for Channel 66," says Pruett. "But we intend to stay with it as a major part of our

programming."

The five-million watt (ERP) UHF station bowed in early June, broadcasting videos end-to-end from 7 a.m. to 3 a.m. daily. Previously, the channel had carried Focus Broadcasting's Spectrum pay television service, discontinued due to competition from the pay-tv service on tv.

"The market couldn't support two pay tv companies," says Pruett. "The solution was to make it a conventional independent tv station. Independent tv stations have trouble competing with soap operas; music video is the one thing that can do it effectively."

Although Channel 66's all-video format has been generating overwhelming response at the station, Pruett says, the station is "committed to a more full-blown" program load come fall, including off-network repeats and movies.

The technical ends of the station's current video programming, according to project manager Bill Schereck, have recently been enhanced by the addition of a Control Video Corp. sequencer, capable of controlling eight machines.

The playlist itself, says Schereck, has become "more systematized—we're pre-programming hours now." Popular artists include Michael Jackson, Duran Duran, Lionel Richie, Van Halen, Donna Summer, Kool & the Gang, ZZ Top, John Cougar Mellencamp and Billy Joel. Black-oriented videos, he notes, are in heavier rotation than AOR product, due to their relative scarcity. Label service, Schereck adds, has taken several weeks to solidify.

Chartbeat

• Continued from page 6

Fast Facts: Prince's "Purple Rain" soundtrack (Warner Bros.) debuts at number 11 this week, and could be giving Bruce Springsteen's "Born In The U.S.A." a run for its money as the nation's No. 1 album as early as next week.

The Cars' "Heartbeat City" (Elektra) jumps to number three this week, matching the peak of 1979's "Candy-O" as the group's highest-charting album to date.

Earl Klugh's "Wishful Thinking" (Capitol) moves up to No. 1 on this week's jazz chart. Klugh's last album, "Low Ride," logged 10 weeks at number two on the jazz chart last year.

Video Music Programming

• Continued from page 25

Pretenders, "It's A Thin Line," Sire
Private Lives, "Living In A World," EMI America
R.E.M., "South Central Rain," IRS
Rockwell, "Obscene Phone Caller," Motown
Sheila E., "Glamorous Life," Warner Bros.
Simple Minds, "Speed Your Love To Me," A&M
Siouxie & the Banshees, "Dear Prudence," Geffen
SSQ, "Synthicide," EMI America
Pamela Stanley, "Coming Out Of Hiding," TSR
Survivor, "The Moment Of Truth," Casablanca
Dwight Twilley, "Little Bit Of Love," EMI America
Tracey Ullman, "Breakaway," MCA
UB40, "Cherry Oh Baby," A&M
X, "Wild Thing," Elektra
Paul Young, "Love Of The Common People," Columbia

Bubbling Under The Top LPs

- 201-SOUNDTRACK, Rhinestone, RCA ABL 1-5022
- 202-SOUNDTRACK, The Karate Kid, Casablanca 822213-1M-1 (Polygram)
- 203-GEORGE HOWARD, Steppin' Out, TBA 201 (Palo Alto)
- 204-MARCUS MILLER, Marcus Miller, Warner Bros. 1-25074
- 205-DREAM SYNDICATE, Medicine Show, A&M SP-64990
- 206-BILLY SATELLITE, Billy Satellite, Capitol ST-12340
- 207-BANGLES, All Over The Place, Columbia BFC 39220
- 208-RUBBER RODEO, Scenic Views, Mercury 818477-1M-1, (Polygram)
- 209-IRON MAIDEN, Maiden Japan, Capitol ST-15017
- 210-JUICE NEWTON, Greatest Hits, Capitol ST-12353

Bubbling Under The HOT 100

- 101-LOVELITE, O'Bryan, Capitol 5329
- 102-BEAT STREET, Grand Master Melle Mel & The Furious Five with Mr. Ness, Atlantic 7-89659
- 103-STRAIGHT AHEAD, Kool & The Gang, De-Lite 831 (Polygram)
- 104-I SEND A MESSAGE, INXS, Atco 7-99731
- 105-FREAK-A-ZOID, Midnight Star, Solar 7-69828 (Elektra)
- 106-COMING OUT OF HIDING, Pamela Stanley, TSR 830
- 107-MEGA-MIX, Herbie Hancock, Columbia 38-04473
- 108-REACH OUT, Giorgio Moroder, Columbia 38-04511
- 109-SOMEBODY'S EYES, Karla Bonoff, Columbia 38-04486
- 110-MY MALE CURIOSITY, Kid Creole & The Coconuts, Atlantic 7-89665

Trial Set For October In Class Action Vs. Labels

By JOHN SIPPET

LOS ANGELES—Approximately 42,000 retailers and wholesalers who purchased records and tapes from MCA, Capitol, RCA, CBS, United Artists, Warner Bros., Atlantic and ABC Records and WEA from January 1, 1971, through Dec. 31, 1982, will receive mailed notices of an early October class action trial in Chicago Federal District Court.

In the consolidated suit, United National Records, a one-stop in Gary, Ind., and A Record Shop, a small Chicago chain, were certified by Judge Nicholas J. Bua last October to represent U.S. customers of the defendants. The defendants are accused of violating the Sherman antitrust law in a continuing conspiracy to fix and police prices and impose terms and policy of sale, inconsistent

with free price competition. The complaint, filed originally in August, 1982 by the one-stop, operated by Bobby and Maxine Joiner, seeks a jury trial.

The complaint asks the court to determine damages to be recovered threefold for each plaintiff in the class. It also asks that an injunction halting further restraint of trade by the defendants be granted. In addition, court costs are sought.

The notice of the forthcoming Chicago trial will present to industry customers of the defendants three alternatives: joining the action as a class member, being represented by present counsel; joining as a class member, represented by his own counsel, or opting out of joining.

Executive Turntable

• Continued from page 40

countant for Kenny Rogers. Frank Stedtler is upped to director of the production department. He was a co-head of that department. Randy Foster moves up to hospitality director. She was director of hospitality operations. Phil Guiliano is named production manager, while retaining his duties from his previous post as hospitality director. And Cindy Sivak is appointed ticket coordinator and liaison with the boxoffice department. She has been with Monarch for several years.

Ron Cote joins the staff at Dallas Sound Lab in Dallas. He was an engineer at New York's Kingdom Sound... William Grubb is elected executive vice president of Dataspeed Inc. in San Mateo, Calif. He was chief executive officer at the Imagic Co. in nearby Los Gatos.

Lifelines

Births

Boy, Ryan Scott, to Scott and Debbie Graham, June 25 in Los Angeles. Grandfather Bill Graham is Western regional marketing director for RCA, A&M and Arista there.

Deaths

Albert Dailey, 46, of a respiratory infection June 26 in Denver. A noted jazz pianist, Dailey had performed and recorded with his own trio and with the groups of Stan Getz, Sonny Rollins, Larry Coryell and others. He is survived by three children and one grandchild.

★ ★ ★
Dill Jones, 60, of cancer June 22 in New York. The Welsh-born pianist, who specialized in stride and other traditional styles, first came to the attention of U.S. audiences with Max Kaminsky and Eddie Condon in the '60s.

Marriages

Frankie Valli to Randy Clohessy, July 7 in New York. He has been lead singer of the Four Seasons since they formed more than 20 years ago.

New Companies

Artist Music Corp., a production and publishing company, formed by J. Houston Lennard, James O'Neill, Brian Cole, Michael Wheeler and G. Roger Thompson. First project is a single and album by Jimmy O'Neill. 1545 Powers Ferry Road, Suite G, Marietta, Ga. 30067; (404) 952-5454.

★ ★ ★

Wild River Productions and Jodi-Con Records, a publishing company and label aimed at the country and folk markets, formed by John Burdick. First release is a single entitled "Don't Tell Me Today" by Debbie Davis. P.O. Box 390, Panguitch, Utah 84759.

★ ★ ★

Records To Radio Promotions Inc., a record promotion firm covering the Texas, Arkansas, Louisiana and Oklahoma markets, formed by Wayne Shuler. 4347 South Hampton Road, Suite 135, Dallas, Tex. 75237;

(214) 330-4845.

★ ★ ★

Allegro International Productions, a production and recording company, formed by Jeffrey Servin, Terry Dan, Larry Worden, Michael Nise and Frank Pugliese. P.O. Box 26, 13 Maple Ave., Branchville, N.J. 07826; (201) 948-3942.

★ ★ ★

Encore Entertainment Corp., a music, video and software distribution company to service retailers on a nationwide basis, formed by Ray Creighton. 472 Amherst St., Nashua, N.H. 03060; (603) 881-9494.

★ ★ ★

Buckboard and Angel Face Records, two labels formed by the Inspiration Resources Corp. as its country division, which specializes in production and distribution. 7705 Sand Ave., Ft. Worth, Tex. 76118; (817) 595-0347.

AFTER TRAMIEL BUYOUT

Dealers: Atari Not Out Of Woods• *Continued from page 1*

tion with WCI," the spokesperson says. In January, the communications conglomerate wooed Morgan away from an executive post at Philip Morris Inc. to take charge of the ailing firm, which incurred losses of \$538 million in 1983.

According to Joe Barrett, computer buyer for Platt Music, and Jay Hanlin, a buyer for Bromo Distributing's Buttons stores, customers have soured on Atari products. Essentially, Barrett notes, "It's game over for Atari, unless Tramiel does everything right to shape a new image for the firm."

The Buttons electronic stores have stopped selling peripherals for Atari, and are planning to close out the line this summer. "The consumer no longer has faith in Atari. The company has little credibility. Besides, we can't make a profit on the machines—they sell for cost," Hanlin says.

Tramiel, who was unavailable for comment, is said to be planning to introduce a machine that will compete in the high-end home computer marketplace currently dominated by IBM and Apple. The much-touted but not-yet-released 1450XL computer with a built-in modem and disk drive stands poised to take on the more expensive home systems, according to the Atari spokesperson. The fate of that machine or any other Atari system has not yet been determined.

A note of optimism came from the third party software makers who say that Atari machines are generally reliable, programmable and versatile. Gamestar's Dick Messier points out that a year ago Atari had the top-selling machine. "Now it is at the bottom of the heap. If anyone can turn

the company around, it is Tramiel."

Tramiel's reputation as a fast-moving, brash businessman stems from his former position as president and co-founder of Commodore International, the maker of the highly rated Commodore 64 computer. Bent on making the 64 the top-selling home computer, he aggressively priced the machine low enough to seriously damage sales on competitor machines, which included Atari's computers. He turned Commodore into a \$1 billion company.

A few weeks after January's Consumer Electronic Show, he abruptly resigned. The resignation was said to be over a disagreement with Irving Gould, chairman of the firm and ma-

majority shareholder.

Part of Tramiel's deal with WCI gives him warrants to buy one million shares of Warner stock at \$22. Wall Street analysts are calling the offering a "deal sweetener," an enticement to relieve WCI of the burden of Atari. WCI is reporting that Atari's losses totaled \$425 million for the second quarter of 1983.

"Jack (Tramiel) is a bulldog. He sees something ahead of him, gets it into focus and goes after it," states Sat Tara Khalsa, president of the Chicago software firm Kriya Systems. "I'd be surprised if he didn't turn the company around. He is a survivor," he adds.

Majors Taking Long Look At Compact Disc Prices• *Continued from page 3*

configuration, admitting he's studying field reports on the WEA move. "We are trying to gauge reaction to our competitors' steps," he says.

Shulman will not confirm trade expectations that CBS will shortly reduce dealer cost for the laser audio disks. But he indicates that a policy statement might be made within a week. "We will try to be as competitive as we can," he comments.

Meanwhile, Denon's Robert Heiblim, who intends to reduce prices to as low as \$15.98, says he is still awaiting final decision from Nippon Columbia, the Japanese parent firm. Heiblim leaves for Japan shortly, and expects to bring any new price structure with him when he returns later this month. Any reductions in price coming at that time would be made retroactive to the beginning of July,

allowing accounts who buy at the current, higher prices to be reimbursed.

Other labels acknowledged that they're monitoring account reactions but otherwise keeping short-term plans in line with existing prices. At MCA Records, however, a reliable source indicates that the label's first CD release, now expected in September, will likely carry wholesale and list tallies similar to the new WEA schedule. "We haven't set a list price yet, but we'll probably follow WEA," the source reported.

Telarc, a major CD independent, says pricing developments are being watched closely, but management there feels no current need for price reduction. Since Telarc's dealer wholesale works out to less than \$11 for many accounts, the label has generally been pricing its CDs at the industry's low end.

SAM SUTHERLAND

36% Jump In Gold Albums Posted In First Six Months• *Continued from page 1*

RCA was the third-ranking distributor with nine, followed by PolyGram with seven, MCA with six and EMI with three.

Contributing to EMI's disappointing showing in the first half was the fact that distributed label EMI America collected no gold or platinum albums or singles.

Arista was also shut out in terms of platinum albums, though the label did manage to collect four gold LPs. A&M notched just one gold album in the first half. .38 Special's "Tour De Force," which was also the label's only platinum LP.

On the plus side, Chrysalis brought two acts to platinum: Huey Lewis & the News and Billy Idol. The label was thus responsible for two of the three platinum albums generated by Epic, Portrait and the CBS Associated Labels. The third was by another act that is new to platinum, Portrait's Cyndi Lauper.

Radio Awards• *Continued from page 1*

New York. Their stations shared top honors with rocker KMET Los Angeles and nostalgic WBBG Cleveland.

Among major market country PDs, Bob Cole of WMZQ Washington and Johnny Dark of WCAO Baltimore were honored. WCAO and Detroit's WWWW tied for best country station.

A complete list of award winners appears on page 15.

Lauper, Lewis and Idol were among eight acts to collect their first platinum albums in the first half. The others were the Scorpions, Motley Crue, Night Ranger, the Fixx and Robert Plant.

The fact that no black acts earned platinum albums in the first six months of the year is due in part to the fact that superstar releases by Prince and the Jacksons came out too late to qualify. Also, albums by Luther Vandross and Kool & the Gang, who have reached platinum in the past, stopped at gold.

The total of 12 gold singles in the first half of the year doesn't count three children's singles on Disney. Columbia had four of the 12, followed by Epic/Portrait with three, Atlantic/Atco and Motown with two each and Warner Bros. with one.

Eight of the 12 gold singles were by acts that had never before earned a million-selling single: Nena, Rockwell, Cyndi Lauper, Shannon, Culture Club, Julio Iglesias & Willie Nelson, Phil Collins and Van Halen.

The other four were by veterans Kenny Loggins and Deniece Williams—who had nonetheless never reached gold with solo singles—plus Billy Joel and Lionel Richie, who had.

There were no platinum singles in the first half, compared to one in the first half of '83. That's the only RIAA category that showed a decline from last year.

For a summary and listing of June certifications, see page 4.

New York Kool Jazz Festival• *Continued from page 3*

according to Wein. At next year's festival, Wein says, he is considering staging a less extensive series of avant-garde concerts at a more accessible location, perhaps the midtown Museum of Modern Art.

As for other plans for next year, Wein says, "This is the first year I've ever come away from the festival without a half-dozen ideas in my head." He does say, however, that he envisions a greater mix of fusion and jazz acts, and that the success of the Philip Glass concert "opens a whole new vista for the festival as a cultural event."

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COUNTRY CAUCUS—Country artists Ray Stevens, left, and Sylvia pose with ASCAP president Hal David after performing for the Congressional Arts Caucus and Rural Caucus luncheon in Washington. After the show, David spoke out against the proposed jukebox bill to members of Congress.

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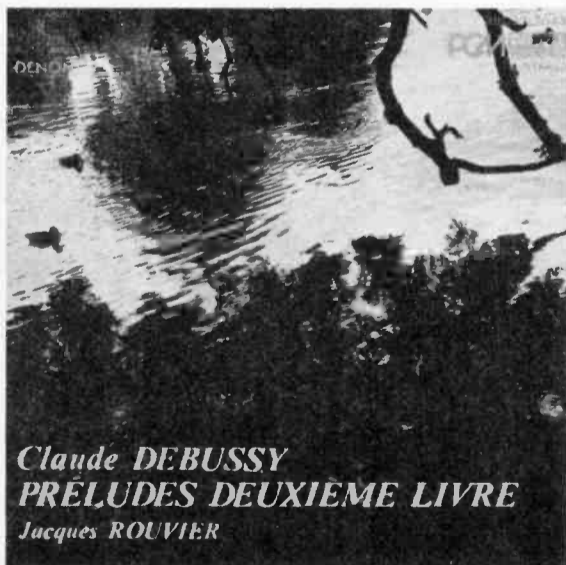
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 Ovation Magazine, November 1983



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 Ovation Magazine, November 1983



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FOR WEEK ENDING JULY 14, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	4	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	▲			36	30	37	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	8.98		71	65	16	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	▲	8.98	
2	2	41	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	▲			37	25	7	CHICAGO 17 Full Moon/Warner Bros. 1-25060	▲	8.98		72	72	112	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	▲	8.98	
3	4	15	THE CARS Heartbeat City Elektra 60296	▲	8.98		38	49	5	SOUNDTRACK Streets Of Fire MCA 5492	▲	9.98		73	56	15	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	▲	8.98	
4	3	22	SOUNDTRACK Footloose Columbia JS 39242	▲		BLP 49	39	31	15	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	●	8.98		74	59	17	HOWARD JONES Human's Lib Elektra 60346	▲	8.98	
5	5	36	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 2	40	36	24	EURYTHMICS Touch RCA AFL1-4917	●	8.98	BLP 74	75	50	16	SOUNDTRACK Against All Odds Atlantic 80152	●	9.98	
6	9	33	BILLY IDOL Rebel Yell Chrysalis FV 41450	▲			41	74	2	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	▲			76	58	8	ONE WAY Lady MCA 5470	▲	8.98	BLP 1
7	7	25	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		42	44	5	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (Polygram)	▲	9.98		77	84	7	VAN STEPHENSON Righteous Anger MCA 5482	▲	8.98	
8	10	32	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		43	43	8	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	▲			78	110	4	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	▲		
9	11	7	SOUNDTRACK Breakin' Polydor 821919-1 (Polygram)	▲	8.98	BLP 5	44	41	40	MOTLEY CRUE Shout At The Devil Elektra 60289	▲	8.98		79	77	18	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	●	8.98	
10	13	65	ZZ TOP Eliminator Warner Bros. 1-23774	▲	8.98		45	51	5	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	▲	8.98	BLP 9	80	78	33	YES 90125 Atco 90125	▲	9.98	
11	NEW ENTRY		PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1	▲	8.98	BLP 18	46	46	7	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	▲	8.98	BLP 31	81	85	11	NIK KERSHAW Human Racing MCA 39020	▲	8.98	
12	6	30	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	▲			47	45	24	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98		82	83	24	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	●		
13	8	18	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	▲	8.98		48	33	11	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	▲			83	87	91	LIONEL RICHIE Lionel Richie Motown 6007 ML	▲	8.98	
14	12	82	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 21	49	55	5	PATRICE RUSHEN Now Elektra 60360	▲	8.98	BLP 7	84	79	80	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	▲		
15	20	17	RATT Out Of The Cellar Atlantic 80143	●	8.98		50	42	11	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	●	8.98		85	80	39	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	▲	8.98	
16	21	7	SOUNDTRACK Beat Street Atlantic 80154-1	●	8.98	BLP 13	51	39	51	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	▲	8.98	BLP 27	86	140	9	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	▲	8.98	
17	17	34	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	●	8.98	BLP 8	52	53	8	INXS The Swing Atco 90160	▲	8.98		87	88	6	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	▲	8.98	
18	18	46	MADONNA Madonna Sire 1-23867 (Warner Bros.)	●	8.98	BLP 23	53	60	21	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	▲	8.98		88	93	4	SOUNDTRACK Star Trek III - The Search For Spock Capitol SKKB 12360	▲	8.98	
19	19	12	STEVE PERRY Street Talk Columbia FC 39334	●			54	130	2	TWISTED SISTER Stay Hungry Atlantic 80156	▲	8.98		89	82	23	SHANNON Let The Music Play Mirage 90134-1 (Atco)	●	8.98	BLP 34
20	15	35	NIGHT RANGER Midnight Madness Capitol/WCA 5456	▲	8.98		55	75	5	PEABO BRYSON Straight From The Heart Elektra 60362	▲	8.98	BLP 14	90	69	18	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	▲		
21	14	48	BILLY JOEL An Innocent Man Columbia QC 38837	▲			56	54	68	JULIO IGLESIAS Julio Columbia FC38640	●		CLP 51	91	76	20	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	▲	8.98	BLP 12
22	34	3	ROD STEWART Camouflage Warner Bros. 25095-1	▲	8.98		57	57	9	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	▲			92	73	55	THE POLICE Synchronicity A&M SP3735	▲	8.98	
23	24	18	THOMPSON TWINS Into The Gap Arista AL 8-8200	●	8.98		58	62	6	LITTLE STEVEN Voice Of America EMI-America ST-17120	●	8.98		93	81	64	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	▲	9.98	
24	29	5	TINA TURNER Private Dancer Capitol ST-12330	▲	8.98	BLP 4	59	47	42	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98		94	92	50	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	▲	8.98	BLP 44
25	26	12	LAURA BRANIGAN Self Control Atlantic 80147	▲	8.98		60	48	18	DAVID GILMOUR About Face Columbia FC39296	▲			95	86	22	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	●		
26	27	6	DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	▲		8LP 11	61	99	4	RUN - D.M.C. Run - D.M.C. Profile 1201	▲	8.98	BLP 17	96	91	23	ROCKWELL Somebody's Watching Me Motown 6052 ML	●	8.98	BLP 28
27	16	37	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	▲		BLP 29	62	61	46	HERBIE HANCOCK Future Shock Columbia FC 38814	●		BLP 42	97	90	157	MICHAEL JACKSON Off The Wall Epic FE 35745	▲		
28	28	15	JOE JACKSON Body And Soul A&M SP-5000	▲	8.98		63	63	5	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	▲	8.98		98	98	30	LUTHER VANDROSS Busy Body Epic FE 39196	●		BLP 16
29	66	2	SOUNDTRACK Ghostbusters Arista AL-8-8246	▲	8.98	BLP 52	64	68	7	ROGER The Saga Continues Warner Bros. 1-23975	▲	8.98	BLP 19	99	103	7	BANANARAMA Banarama London 820036-1 (Polygram)	▲	8.98	
30	32	21	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	▲	8.98		65	40	13	ICICLE WORKS Icicle Works Arista AL 6-8202	▲	6.98		100	107	5	LOU REED New Sensations RCA AFL1-4998	▲	8.98	
31	37	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	▲			66	67	8	O'BRYAN Be My Lover Capitol ST-12332	▲	8.98	BLP 3	101	106	6	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	▲	8.98	CLP 2
32	22	11	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	▲	8.98		67	52	15	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	▲	8.98		102	95	13	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	▲	8.98	BLP 15
33	38	5	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	▲	8.98		68	71	23	ALABAMA Roll On RCA AHL1-4939	▲	8.98	CLP 1	103	94	16	TONY CAREY Some Tough City MCA 5464	▲	8.98	
34	23	9	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	▲	8.98	BLP 6	69	70	87	PRINCE 1999 Warner Bros. 1-23720	▲	10.98		104	102	38	GENESIS Genesis Atlantic 80116	▲	9.98	
35	35	9	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	▲			70	64	15	TALK TALK It's My Life EMI-America 17113	▲	8.98		105	101	83	BILLY IDOL Billy Idol Chrysalis FV 41377	●		
														106	89	18	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	●	8.98	BLP 10

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Academia Singing A New Tune Industry Veterans Teach Hands-On Program In Chicago

By MOIRA McCORMICK

CHICAGO—Operating under the premise that "education is too important to be left to educators, especially in the music business," Columbia College arts management department heads Irwin H. Steinberg and Charles Suber stress that a faculty comprised of industry professionals is the prime factor in an effective music business program.

Columbia College's two-year-old Arts, Entertainment & Media Management graduate program (AEMMP) employs several dozen full- and part-time faculty members and advisers, most of whom are active in one area or another of the entertainment industry, according to Suber, a former publisher of down beat magazine. "Our faculty does what it teaches," he says.

Adds Steinberg, co-founder and former president of Mercury Records, "In general, the best music schools offer career training as well as traditional music courses."

Columbia College's graduate course offers specialization areas in media management, music business and visual or performing arts management. The foremost element in practical training at the college, says Steinberg, is the student-run non-profit label AEMMP (pronounced

"amp") Records.

Incorporated as an actual record company rather than an educational "dummy label," AEMMP Records is on the verge of releasing its first product, a 12-inch dance version of the Seeds' classic "Pushin' Too Hard" by Chicago synthesizer duo Master Plan.

Since its inception, graduate students have been serving as label officers, says Steinberg: signing talent and seeing it through from record production to promotion and marketing of same. Other elements in the label's charter, says Suber, include video and concert production.

Pointing out AEMMP Records' position as "the only school-run label in the country," Steinberg notes, "We teach the students how to reject as well as accept music." AEMMP signed its first act, Master Plan, a full year after the label first came into existence due to its selectiveness, he says.

Whether or not a graduate of a college music business program can actually find a job upon completion of studies remains to be seen, as is the case with most other vocational programs, Stienberg and Suber agree. "In the arts in general," adds Suber, "you can't predict that there will be 'x' number of jobs available based on 'x' number of sales figures."

But the market, in Steinberg's opinion, is opening up. "The industry has turned around," he says. "It's probably a great deal more realistic in the relationship between cost and revenue than at any other time in its history."

CBS Records' success with Michael Jackson, Steinberg notes, is a "fine" example: "They didn't allow Jackson's success to produce excess. And if Jackson's success was a fluke, which I don't think it is, the record industry is still much better organized to operate at lesser levels of volume (than before)."

According to Steinberg, the ever-expanding home entertainment in-

dustry is providing more and more job opportunities for graduates of schools such as Columbia College. "We're putting more emphasis on home entertainment in our curriculum," he says.

Networking with other members of the Music Industry Educators Assn. (MIEA) is instrumental in job placement as well, says Steinberg.

In addition, Columbia College's internship program affords students the opportunity to get hands-on industry experience, says Suber. It involves a set number of hours of work study, with or without stipend, for a 15-week period, and can be used as the basis for a master's thesis.



THE HEARTS CLUB—Newly signed Columbia artist Karen Kamon poses with participants in her debut album "Heart Of You." Shown from left are Kamon's manager Joe Esposito, CBS Records Group president Walter Yetnikoff, Kamon, her producer Phil Ramone, and Al Teller, the label's senior vice president and general manager.

THIRD LABEL TO MAKE MOVE

RCA Enters Video Distribution

By TONY SEIDEMAN

NEW YORK—Another record company has begun using its distribution system to handle video, with RCA/A&M & Associated Labels now handling the videocassettes of RCA/Columbia Pictures Home Video.

RCA is the third label to make such a move. MCA Home Video and Warner Home Video already utilize their record branches to sell videocassettes.

Video distributors have responded to the move with resigned antipathy. "I obviously would prefer that it didn't occur," says East Texas Periodicals president Ron Eisenberg.

"I think it's going to be very hard to be a significant competitor with one line," he claims, making a point with which a number of video distributors express agreement. Virtually all conventional video distributors carry product from a number of compa-

nies, and video retailers are used to doing almost all of their shopping through a single outlet.

Home video distributors have no need to worry anyway, says RCA/Columbia Pictures president Rob Blattner. RCA/Columbia will still use conventional video distributors, according to Blattner, who adds that the record label's distribution system will not be given preferential treatment, with existing home video distributors still serving as RCA/Columbia's main method of getting its cassettes to dealers.

Terms under which RCA/A&M & Associated Labels will be selling cassettes to dealers parallel those offered by free-standing video distributors, and include:

- No minimum order quantity.
- Payments will be due on the 15th of the month following a dealer's

purchase.

• Stock balancing will be allowed, with dealers able to exchange up to 7% of net purchases twice a year. January and July will be the two months during which balancing can occur; retailers won't be able to stock balance until the product involved has been out for at least 120 days.

In terms of pricing, dealers will pay \$14.96 for an RCA/Columbia cassette with a retail list of \$19.95, \$59.96 for a \$79.95 cassette, and \$104.96 for a \$139.95 cassette.

Video cassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

Labels Split On Video Service

• Continued from page 4

video) haven't been able to work together much." But the video department is creating a tracking sheet which will let the radio department know which clips are getting heavy play and where. The company also has a "Videogram" detailing PolyGram's video activity which is sent out regularly.

Data for PolyGram's tracking sheet will be collected once a week, while the sheet itself will be sent to those who need it on a monthly basis.

Rack Veterans Link With Dart Records

LOS ANGELES—Two veteran rackjobbing executives, Kenny Hegstrom and Merrill Kirsch, have returned to that field with the merger of their home communications products firm and 20-year-old Dart Records Inc. in a union of two Minneapolis companies.

Hegstrom and Kirsch, veterans of more than 20 years in Minneapolis wholesaling with both J.L. Marsh and Pickwick, are linking with Dick Daily, record/tape distribution veteran, in a deal that will commit Dart deeper to rackjobbing. Since the recent Pickwick takeover by Handleman, Hegstrom reports that Dart has picked up two dozen independent ac-

counts in the five-state upper Midwest area served by the Daily business. Among them are Schmidt Music, Minneapolis, and Larson Music, Thief River Falls.

Kirsch and Hegstrom are moving into 12,000 square foot quarters currently occupied by Dart. The former has for two years distributed phones, answering devices and scanners to the same territory.

Daily remains with Dart, also a one-stop, as an account executive and officer of the merged firm. Mike Larson continues as singles buyer, while Joel Coryell oversees albums and tape. JOHN SIPPEL

NEW HOME VIDEO FIRM

Prism Opens Canadian Arm

LOS ANGELES—A recently formed home video company, Prism Entertainment Corp., has set up a Canadian subsidiary, Prism Entertainment (Canada) Ltd.

According to a spokesman for the firm, all of Prism's titles will be made available to the Canadian marketplace during the next few months. Future releases will be rolled out simultaneously.

Donald Rankin has been appointed general manager of the new subsidiary. He was previously general manager of Feature Products Inc., a company involved in the marketing of consumer durables.

Prism Entertainment burst onto the home video scene about four months ago. It has taken a high pro-

file by making a firm commitment to the rental market and rolling out more than 20 titles in less than four months, according to the spokesman.

Additionally, funding for the company's aggressive acquisitions department has come under scrutiny, with rumors abounding that U.K.'s Heron Properties Inc. is a major investor. Heron, one of England's largest privately held conglomerates, already has a major stake in Media Home Entertainment, a competing independent home video firm.

The spokesman denies any connections with Heron. However, Barry Collier and Paul Levinson, both principals in the company, had previously been employed by Videofarm, a Heron-owned video operation. FAYE ZUCKERMAN

Chrysler Gives Kenny Rogers Sponsorship Lift

NEW YORK—Kenny Rogers and Dodge Trucks, a division of Chrysler, have entered into a pact in which the automotive manufacturer will endorse one year of Rogers' concerts, beginning Aug. 23 at the Meadowlands in N.J.

This corporate sponsorship, said by an inside source to be in the "high six-figure range," will cover more than 100 Rogers' dates before an estimated audience of 1.5 million in the next 12 months. The deal was brokered by Rockbill in New York and follows a prior association with Jovan in 1983.

Every city covered in the "Dodge Presents Kenny Rogers" tour will become a focal point for local Dodge dealerships. Participating showrooms will have entry blanks with five questions relating to Dodge trucks. Correct answers enable registrants to become eligible in a national sweepstakes to win a new Dodge pickup or expense-paid trips to see the singer perform in Hawaii and Alaska next year.

Participating dealerships will also have the opportunity for community service by taking part in the ongoing food drive organized by Rogers and his wife Marianne. The dealerships will serve as dropoff points for canned food donations to be collected by local food bank volunteers.

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HOMESPUN EFFORT—Members of Atlantic act the Spinnners pose after performing at the "Four Star Salute To New York's Settlement Houses" with actor Kirk Douglas, a longtime supporter of the cause. Shown from left at Madison Square Garden's Felt Forum are Spinnners Henry Fambrough and Bobbie Smith, Douglas, and the group's John Edwards, Bill Henderson and Pervis Jackson.

FTC Still Plans To Stick To Sept. 10 Trial Date

By BILL HOLLAND

WASHINGTON—The FTC says it plans to move ahead on a scheduled Sept. 10 trial date here to block the proposed Warner Communications-PolyGram merger regardless of the outcome of the injunctive controversy being fought out in the Ninth Circuit Court of Appeals (separate story, this page).

"Our intention is to proceed with the administrative litigation regardless of the appeals court decision," an FTC spokesman says, referring to the decision, due within 90 days, from the three-judge appellate panel who heard oral arguments over the FTC's request for a preliminary injunction. The initial request was first turned down by the District Court April 10. The commission is charging that the District Court erred in five important points in the case.

The Commission says that the judge in the September trial here will be FTC administrative law Judge Miles Brown.

The ongoing court dispute is viewed as "a summary proceeding, a little trial," according to the Commission, to decide whether a full trial

is warranted in the case.

The FTC says that the September administrative litigation, with full supporting data and documents as well as live witnesses, is the legal equivalent of a full trial in federal district court. The Commission is charging that the merger violates antitrust laws, and that the concentration of shares of the market will substantially reduce competition and raise the likelihood of monopoly.

Warner and PolyGram, who were ready to implement the merger in March, are barred from moving ahead with the plan while the appeals process is still in motion.

The administrative proceeding here in September has additional appeals machinery: The opinion of the administrative law judge can be appealed to the FTC commissioners, and then, if necessary, to the U.S. Court of Appeals.

The FTC lawyers in the case have also indicated that the merger block, should the Commission lose, could proceed on another route, by "undoing the transaction (the merger)" by requiring the parties to divest

Home Video: Watch for Disney's video music concept, DTV, to be made available for sale this fall. Segments will be released on compilation reels, confirms Disney's Ben Tenn, with price and length of reels yet to be determined.

... Though the Directors Guild of America failed to get an added piece of the home videocassette action based on distributors' revenue rather than on its present significantly leaner base in producers' revenue, directors will get a bigger chunk of residuals from videocassette films, with the present 1.2% royalty rising to 1.5% on the first \$1 million and 1.8% after that.

Informed sources say Noel Gimbel's Sound Video Unlimited has achieved its first-phase goals in a fiscal restructuring with its present bank and another new lender. Result is a reported 35% greater credit availability. Gimbel would not comment on the rumor, but did volunteer that the Herron talks (Billboard, July 7) continue regarding acquisition of the nationwide video software distributor network, which still retains hefty portions of Midwestern record/tape business with its Chicago-only one-stop. ... Veteran producer/promoter Carl Maduri and Cleveland concert biggie Mike Belkin are operating out of separate offices after several years in the same quarters. Neither could be reached for comment.

A survey of one-stops and chains indicates the Prince album holds a slight lead over the Jacksons' later release during the end of the first week in which both are on the market. CBS, however, is flooding accounts with the large shipments of p-o-p materials many oldtimers have ever seen. Maybe the hotly contested race between the two top black acts (Billboard, July 7) will loosen the currently tightly-held purse strings for ad bucks. ... Gary Davis, the veteran promotion ace now heading up the Rocshire Records operation in Anaheim, confirms he has joined the employers of the indie promo network. "Sometimes if you can't beat 'em, you join 'em," was his succinct confirmation.

Artie Mogull, the former label chief reported headed for a key marketing job with the burgeoning Golden Nugget hotels chain some months ago, is headed for London, where he will head up music operations for Milt Okun. ... Good Credit News: RCA's credit department brought smiles to its record/tape customers' faces last week with a notice that it would provide five more days in which to pay a bill. Effective in July, the cutoff date for billing is now the 20th of the month instead of the 25th normal in the industry, with the usual 60 days continuing.

A meeting in Chicago last week confirmed Track's report that indie distribs would move their NARM conference to Florida. Instead of a San Diego huddle Sept. 21-23, the indies, with Tony Dalesandro of MS Distributing, Chicago, at the helm, meet Oct. 19-21 at the Eden Roc, Miami Beach. ... Correct dates for the National Record Mart annual conclave are July 8-11 at the Seven Springs

mountain resort. ... Marty Goldrod and Bill Valenziano of Allegiance Records picked up Black Jack Records for national distribution. Label was put together by former PolyGram associates Dickie Klein and Freddie Haayen. First seven- and 12-inch release is "Mister B" by a group of the same name.

Clever Promo: At My Place, the Santa Monica bistro, charges \$10 per for an afternoon jazz jam Sunday, July 22, with each patron receiving a free copy of headliner Leslie Drayton's new album. ... Critique Records artist Rue Caldwell teeing off a new label, Rudini, and eyeing indie distribution. ... Company July 4 Picnics: The Record Factory 32-store chain hosted more than 500 at a Bay Area bash. Marketing VP Bob Tolifson noted a store with 12 employees calling for 52 ducats for the food and drinks. Sam Ginsburg of Show Industries drew more than 2,000 at a Malibu park. Invitations went to Music Plus chain employees and customers of City 1-Stop.

Veteran lyricist/publisher Ray Passman and industry flack Phil Leshin planning an off-Broadway presentation this fall, "A Woman Wrote That Song?" featuring works of female songwriters. Passman is writing the title song with Ellen Schwartz. ... **Rock & Roll Beer** coming back via C. Schmidt Brewing with a new can design featuring "Heroes Of Rock'n'Roll." Chuck Berry is featured on the first.

Fifty store owners are expected at Griswold's, Fullerton, Calif., Tuesday (10) at 8 p.m. when the Southern California VSDA chapter meets to discuss First Sale, state board of equalization rulings on rental and club cards and avoiding fraud and crime during the upcoming Olympics. Chapter chief Albert Diedrich of Video Station, Anaheim, has Prism and Paramount reps coming, too. ... California ticket sellers are affected by Senate Bill 1584, which specifies that any agency must have written permission of the owner or operator of the venue at which the entertainment event is being held to charge a price in excess of that printed on the ducat. Violation would be deemed a misdemeanor.

Barry Bordin, general manager of Gotham's Wiz chain, pulled off a coup of sorts for his six metro stores last week with double-truck advertisements promoting Jacksons product in Tuesday and Thursday editions of the New York Post. The "Victory" album, priced at \$5.99, coupled with the Jacksons' CBS catalog (\$3.99-\$6.99), faced off on the right side of the page against two half-page ads touting Jermaine's Arista album (plus a free poster) at \$4.94, and a Motown sale: catalog (three for \$10; "Farewell My Summer Love" at \$4.94; and either one of the label's "glove" packages at \$7.99). Topping it off, CBS and the Wiz teamed for a giveaway 45 based on the top 100. Says Lou Mann, Arista's vice president of sales and distribution: "It looks like the united efforts of three labels, but it's really the good work of one retailer." Edited by JOHN SIPPEL

Salvos Exchanged In Warner/PolyGram Merger Hearing

By JOHN SIPPEL

PASADENA, Calif.—It was punch and counter-punch as the Ninth Circuit Court of Appeals held an almost two-hour hearing here Monday (2) of arguments concerning the projected merger of the recording interests of Warner Communications Inc. and PolyGram.

The Federal Trade Commission, seeking to block the proposed merger, hopes the panel of three judges presiding over the hearing will continue a stay order issued by the federal court April 12 blocking the merger (Billboard, April 21).

The three judges are Jerome Faris, Alfred Goodman and Cecil Poole, all of whom are permanently based in San Francisco. A circuit hearing usually produces a decision within 90 days. If the judges agree to the stay to enable the FTC to investigate the monopoly charges further, that decision is likely to come at about the same time an FTC administrative law judge starts a trial on the matter in Washington in September.

The FTC's Howard Shapiro contended that the union of the two companies, expected to capture a cumulative 26% market share, would be monopolistic. In its place, he said, the "floundering" PolyGram should meld with Capitol or MCA, both of which remain interested in such a

marriage. The merger will immediately eliminate PolyGram's distributing company, he claimed, with its experienced personnel terminated. Such a loss of professionals, especially in sales and radio promotion, undermines the industry, he maintained.

Shapiro said that Warner/Elektra/Atlantic president Henry Droz's testimony in the Zoslow monopoly case some years ago revealed that 120 of the company's 875 employees nationally were in promotion.

"Warner's plan is to reduce releases by 15% to 25% after the merger," Shapiro said. Of 21 new independent labels started over the past two years, Shapiro argued that seven are gone. He noted that "one or two" albums were the independent labels' share of the top 200 best-selling albums.

Shapiro claimed that entry into the industry via a new label or distributorship is rare. "In 10 years, no one has entered national distribution. PolyGram got there by acquisition," Shapiro asserted. Pickwick wholesale division president Jim Moran stated in a deposition that his firm lost \$13 million in indie label distribution before it dropped out last year, according to Shapiro. Arista president Clive Davis called the shift of A&M and ABC to major distribution "instructive" in another such filing.

Warner and PolyGram have not produced a single industry representative witness so far, only their own employees, Shapiro contended. He decried the fact that the two firms depended solely upon six "business consultants" and a college professor to bulwark their stand, while the government's case is based on industry statistics and personnel testimony.

Warner attorney Stuart Rabinowitz extolled his experts, including economist Alan Greenspan, whom he described as having been employed by the record industry as a consultant for a long time.

It's relatively easy to enter the business as either a new label or a dis-

June RIAA Certifications

Continued from page 4

Shannon's "Let The Music Play," Mirage/Atco. Her first.

Gold Singles

Shannon's "Let The Music Play," Mirage/Atco. Her first.
Deniece Williams' "Let's Hear It For The Boy," Columbia. Her second.

Gold Children's Singles

Various Artists' "The Jungle Book," Disneyland/Vista.

tributor, Rabinowitz averred. A label can be established with few artists and limited product releases, and has access to the same independent promotion facilities the majors might use, he said. "No independent label has found it hard to find distributors," Rabinowitz continued.

Of some 500 labels currently in the industry, more than 100 have entered in the last five years, he contended. Being a distributor means only renting a warehouse and hiring sales and promo persons, he said.

PolyGram is below the \$100 million to \$125 million survival level in annual volume, Rabinowitz maintained. He said that individual labels control pricing under distribution agreements, making the government's charge of possible collusion erroneous. Three different federal investigations into possible industry collusion in recent years produced nothing, he claimed.

The continual use of discounts by all labels further protects against collusion, Rabinowitz contended. Taping at home, which he said Greenspan estimates costs the industry \$1.5 billion yearly, causes labels to fear raising prices lest it encourage such practices, he added.

PolyGram counsel William Willis noted that five of six potential mergers contested by the FTC never were consummated when the courts grant-

ed a stay for further study of the matter. PolyGram's loss is now \$300,000 per day, Willis said. Shapiro countered that some of the loss might be accounted for because the U.S. division had siphoned \$11 million back to its European parents.

CBS and RCA vigorously oppose the merger because they fear a general strengthening of industry competition, Willis opined. He suggested the FTC allow the marriage and then keep a tight weather eye on possible monopolistic influences on the industry.

Jackson's Tickets

Continued from page 3
Winter says.

Concurrent with the ticketing changes was the announcement of the rest of the Jacksons' tour dates. The itinerary includes 38 performances over a four-month span, with four performances expected to be added.

The Jacksons are due to play eight nights at the Forum in Los Angeles, which would break a seven-night sell-out record established last year by Neil Diamond. And they will play four nights at Madison Square Garden in New York from Aug. 2-5. That booking marks the only instance where the Jacksons are performing on four consecutive nights in the entire tour.

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| 9/09 County Coliseum, El Paso, TX | 10/05 Rosemont Horizon, Chicago, IL | 10/23 Civic Arena, Pittsburgh, PA | 11/10 Civic Arena, Knoxville, TN |
| 9/12 Convention Center, San Antonio, TX | 10/06 Civic Center Arena, St. Paul, MN | 10/24 Civic Center, Erie, PA | 11/11 Civic Center Col., Charleston, WV |
| 9/14 Summit, Houston, TX | 10/07 Civic Center, Duluth, MN | 10/26 Broome Arena, Binghamton, NY | 11/13 Freedom Hall, Louisville, KY |
| 9/16 Memorial Coliseum, Corpus Christi, TX | 10/09 Hammons Center Arena, Springfield, MO | 10/27 War Memorial, Rochester, NY | 11/14 Municipal Arena, Nashville, TN |
| 9/18 Lloyd Nobel Center, Norman, OK | 10/10 Mid-South Coliseum, Memphis, TN | 10/28 Civic Center, Glens Falls, NY | 11/16 Omni, Atlanta, GA |
| 9/19 Assembly Center Arena, Tulsa, OK | 10/12 Cobo Arena, Detroit, MI | 10/30 Centrum, Worcester, MA | 11/17 O'Connell Arena, Gainesville, FL |
| 9/21 Reunion Arena, Dallas, TX | 10/13 Richfield Coliseum, Cleveland, OH | 10/31 Cumberland Convention Center, Portland, ME | 11/18 Civic Arena, Lakeland, FL |
| 9/25 Midwestern State University Col., Wichita, KS | 10/14 Sports Arena, Toledo, OH | 11/02 Coliseum, Hampton, VA | |
| 9/26 Kemper Arena, Kansas City, MO | 10/16 Prairie Capital Arena, Springfield, IL | 11/03 Spectrum, Philadelphia, PA | |
| 9/30 Roberts Municipal Aud. Arena, Evansville, IN | 10/17 Market Square Arena, Indianapolis, IN | 11/04 Capitol Center, Washington, DC | |

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